MAXIMUMROCKNROLL

NO. 62 JULY '88 $1.00

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$ 1.00

STEVE IGNORANT

"WHAT WE DISCOVERED WHEN CRASS WAS FINISHED WAS THAT WE WERE SUDDENLY FACED WITH EACH OTHER."

PLUS: NO FOR AN ANSWER FILTHY FEW WHITE ON BLACK ORIGINAL DISEASE POLITICAL SILENCE EIZEN PANX ROMANA GNA GNA HATE CREW B.H.P.

GILMAN ST. PROJECT

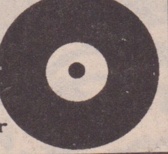
924 GILMAN ST/ BERKELEY
SHOWS FRI & SAT 9PM
SUNDAY SHOWS 6PM
5 BANDS/$5

A COMMUNITY-RUN VENUE
BAND DEMOS: CALL MARSHALL AT (415)528-1144
MEMBERSHIP: $2 & A COMMITMENT TO NO VIOLENCE/VANDALISM, OR BOOZE/ DRUGS, OR RACIST ACTIVITY NEAR CLUBHOUSE
MEETINGS: 2ND & 4TH SUNDAYS 5 PM
BOOKING: (415)648-3561/ 3-5 PM
MAIL: PO BOX 288/ BERKELEY, CA 94701

COMING
June 17-August 13

June 17-	SDT, The Idiot, Yeastie Girls, Thinkin' Fellers, Egor Mazerowski
June 18-	Social Disease, Nothing Sacred, Life, Maximum Albacore Reekage, Kriss Kross
June 24-	Rock Against Racism with: Beatnigs, MDC, Operation Ivy, Dead Jacksons, Bo, Paranoia
June 25-	Capital Punishment, NO FX, Stikky, Plaid Retina, Raskul
June 26-	Swap Meet-noon, Membership Meeting-5PM
July 1-	Gwar, Melvins, Lethal Gospel, Vomitorium
July 2-	Last Option, Breakaway, Back To Back, Conditionz, Against The Wal
July 4-	Isocracy, Schitzoid, Crimpshrine, Lookouts, Raskul
July 8-	Surrogate Brains, Steelpole Bathtub, Eyeball, Anxiety, Earwax
July 9-	Special Forces, Tyrannicide, Maliscious Grind,Rotting Humans, Labelled Victims
July 10-	Membership Meeting-5PM
July 15-	Half Off, Pissed Happy Children, Shit Howdy, S.G.M., D.S.F.A.
July 16-	The Offsrping, I Am The Hamster, Nation On Fire, Bedlam Rovers, Zona Roja
July 17-	Dayglo Abortions, Corrupted Morals, For Peace, Tommy Rot, Blasting Agents
July 22-	Eskimo, Dot 3, The Mice, Fungo Mungo
July 23-	Kamala & Karnivores, Swollen Boss Toad, Spent, P.I.N.S., SecondMind
July 24-	Membership Meeting-5PM
July 29-	A Priori, Capitalist Casualties, Discontent, Romper Room Rejects
July 30-	Sweet Baby Jesus, Koel Family, Outside In, Mice At Play, TBA
Aug 5-	Token Entry, Attitude Adjustment, Paranoia, Posthumous, Brain Dead
Aug 6-	Soulside, P.E.D., Mr T Experience, Spent, Nobodie
Aug 7-	Youth Of Today, Bold, Insted, Breakaway
Aug 12-	Stickdog, Systems Collapse, Cast Of Thousands, Dismal Void
Aug 13-	Last Option, Reason To Believe, Walk Proud, Free Will, Think Twice
Aug 19-	(tentative) Hard Ons, Operation Ivy, Bullet La Volta, Dwarves

As this is a community run warehouse, local bands are now helping work one show prior to the night they play. This will be scheduled at the time the show is booked. Out-of-town bands are being asked to help out the night of their show.



Next Gilman Record Swap Meet Sunday June 26 Noon-4PM. The last swap was such a success, with so many good bargains on hard-to-find items and a wide selection of post '77 vinyl, that we're going to do it again. Admission will be $1 (plus membership), and those people carrying in an armful of records for "trade only" will be charged just the door price.

How to submit info to MRR

OK kids, here's the lowdown on the new scanner we have here at the MRR headquarters, a machine that will read your type-written letters, interviews, reports, etc, and input them into our Macintosh computer. Hopefully, this device will make it easier and quicker in getting your information into MRR, but just typing the pieces yourselves is not enough. To make things easier on the shitworkers:

DO:
1) Use a standard typeface.
2) Use a clean typewriter ribbon.
3) Don't make any "stray" marks on the paper.
4) Leave margins on all sides of at least an inch.
5) Make any corrections with a light blue pen — the kind that doesn't show up on xerox copies.
6) Use white-out to cover up mistakes.
7) If you can, try to follow the MRR style consistency guidelines (song & book titles in quotes, LP/EP titles & zines underlined, local band names in scene reports in all capitals).

DON'T:
1) DO NOT TYPE IN ALL CAPITALS !!!
2) Don't correct mistakes with a normal pen.
3) Don't use a typewriter that makes blotchy characters or fills in the letters with ink.
4) Don't send a xerox copy with weak or badly defined characters.
5) Don't make it into columns (we just have to reformat it anyway).
6) Don't use exotic typefaces or italics.
7) Don't underline sloppily by hand.

I know, it's rough, like high school or something, all these stupid rules, but just think of the poor shitworkers and PLEASE try to send in something our finicky scanner will digest. It helps a lot. Thanks!

If you have access to a Macintosh computer, then please submit your info on a disc, which we will return to you.

MAJOR CHANGES COMING FOR MRR

NO WAY! Well, maybe....MRR is thinking about either coming out twice a month at the same size and price, or coming out twice as thick and twice as expensive monthly. This may happen for many reasons. For one, we are way backlogged (4 months on interviews, 1 month on letters, 1 month on ads, 1 month on scene reports, 1 month on ads, etc.). Another is we would like to expand our format to also include a news/analysis section, classified ads, bigger photos and graphic arts, movie and book reviews, person-on-the-street interviews, and a lot more features.

ADVERTISERS: Our idea is to also lower ad rates (even though they are already the lowest around for a magazine of this size and circulation). We would cut back to what rates were 2 years ago, meaning....

1/6 page	$20 instead of the current $25
1/3 page	$40 instead of the current $50
1/2 page	$60 instead of the current $75

We would also begin offering full page ads, which we haven't had the room for in 5 years. The price for them would be $110.

So, we'd like to hear from those who advertise as to just how often, and at what size, they would want space reserved. In the past, we had to reject a lot of ads that didn't absolutely pertain to records, tapes or zines (our top priorities), but this new format should make enough room for everybody to get their ad in, and at a price they can afford.

NEWS REPORTERS: As to contributors, we will need to put together a news analysis staff, finding a good group of people who can put current events into focus and provide informational background on just what the hell is really going on—something the mass media rarely does. If you have some expertise and would like to get involved in this, then please write in and tell us about yourself.

ARTWORK: We'll also need more graphics and layout help, especially from people who live locally. Again, if interested, please get in touch.

READERS: We hope to get your input really soon. We are excited about the changes and vitality these ideas could bring to MRR, but first need to see if the economics are possible, as well as the staffing.

Thanks, Tim

MAXIMUMROCKNROLL

RADIO STATIONS: MRR Radio shows are now available for stations only. Cassettes are $5 per show. Contact MRR Radio at P.O. Box 288/ Berkeley CA 94701

MAIL ORDER:
U.S.: Current & back issues available from U.S. address at bottom of page. Copies are $1.50 each/ 6 issues sub for $9.
CANADA: Current & back issues available from U.S. address at bottom of page. Copies are $2.00 each/ 6 issues sub for $12 (US dollars).
U.K.: Current & back issues available from MRR/ P.O. Box 59/ London N22/ England. Copies are £1.50 each/ 6 issue sub for £7.50. Write this address for European wholesale info as well.
EUROPE: Current & back issues available from U.K. address above. Copies are $2.50 each/ 6 issue sub for $12
AUSTRALIA, ASIA, AFRICA: Current & back issues available from U.S. address below. Copies are $4.50 each/ 6 issue sub for $27
SOUTH AMERICA: Current & back issues available from U.S. address below. Copies are $3.75 each/ 6 issue sub for $22.50

DEADLINES FOR NEXT ISSUE:
Scene Reports: continuously, but with photos!
Ad Reservations: now, as space goes fast
Ad Copy In: 1st of month
Issue Out: 15th of month

AD SIZES AND NEW RATES:
1/6 page: (2 1/2" x 5" down) $25
1/3 page: (5" x 5", or 2 1/2" x 10") $50 (specify which)
1/2 page: (7 1/2" x 5" down) $75 (2 or more items only)

BACK ISSUES AVAILABLE:
Issues # 0, 17-26, 29-32, 34-40, 42-61

SHITWORKERS

Murray Bowles
Tim Yohannan
Ruth Schwartz
Kent Jolly
Brian Edge
Radley
Mr Pagemaker 3.0
Lawrence Livermore
Jon Von
Alisa S
Claudia
Scott
Chris Dodge
Sian
Jason Traeger
Martin Sprouse
Jerry Booth
Steve Spinali
Rick Stott
Jane Guskin
Paula
Walter Glaser
Cammie
Dr Frank
William Smith
Molly
Sharon
Daz
David Hayes
Dale

CONTRIBUTORS

Mykel Board
Eugene Chadbourne
Barney, Pedro, Cheeks
Al Quint
Lenny Sblendorio
Ken
Steve Throb
Lee & Moses
Rainer
Roger Armstrong
Paul Spence
Scot Landshark
Devon Morf
Bruce
John Yates
Jeff Bale
Igby
Bob Z
Keith Pringle
Grant Horwood
Havard
Vincente
Gvido
Michelle Cali
John O'Cyde
Keli Andreas
Johnie 23
Rob Glaser

COVER: Martin

SELL MRR AT GIGS: We'll sell them at 70¢ each ppd, cash up front. Must order quantities of 5 or more of the same issue.

READERS: if your local record or magazine store isn't carrying MRR or runs out of them too quickly and doesn't reorder, please let us know the name of the place so we can tell our distributors.

Please continue to send all records, tapes, letters, articles, photos, etc., to:
MAXIMUM ROCK'N'ROLL
P.O. BOX 288
BERKELEY CA 94701

TOP 15

For what it's worth, here are the Maximum Rock'n'Roll crew's current Top 15 lists. Please send us your records or tapes (2 copies of vinyl, if possible--one for review and one for airplay. The address is: MRR/ P.O. Box 288/ Berkeley CA 94701.

STEVE SPINALI

ARMIA-EP
BLA BLA SCHMURZ BAND-Punk...-LP
CIRCLE OF SIG-TIU-Signals Of Tuesday-EP
HARD ONS-Dick Cheese-LP
HONEYMOON KILLERS-Turn Me On-LP
LAZY COWGIRLS-Third Time's A Charm-LP
JOYCE MCKINNEY EXPERIENCE-Joyce Offspring-LP
KNIFEDANCE-Who Then Is Sane-12"
NEW CHRISTS-Dropping Like Flies-12"
RADIO PULIIELIMET-Tyhja On Taysi-EP
WEENY ROAST-EP
WOUNDED KNEE-EP

TIM YOHANNAN

BARN AV REGNBUEN-flexi
BOBWIRE-LP/ARMIA-EP
CIRCLE OF SIG-TIU-EP
DISSENT-EP/DIDDLY SQUAT-EP
GORILLA BISCUITS-EP/HARD ONS-LP
JOYCE McKINNEY EXPERIENCE-LP
PROBLEM CHILDREN-EP/PERFECT DAZE-12"
PINK LINCOLNS-LP/RIPCORD-EP
RUBELLA BALLET-2LP/SIDESHOW-EP
STRUMMERS-LP/SCHIZOID-EP
US DISTRESS-LP/WIND OF CHANGE-EP
VERBAL ASSAULT-45
V/A-Louisville Sluggers-EP
V/A-Mutiny On The Bowery-LP
V/A-SOB/KAIDAN-LP

MARTIN SPROUSE

FRONT-LP
DISSENT-EP
HARD ONS-LP
GORILLA BISCUITS-EP
RUBELLA BALLET-2LP box
CULTURE SHOCK-LP
CIRCLE OF SIG-TIU-EP
FEAR OF GOD-EP
WEENY ROAST-EP
DIDDLY SQUAT-EP
BARN AV REGNBUEN-flexi
BULLET LA VOLTA-12"
SIDESHOW-EP

GLASER BROS

FREE WILL-TP
HARD ONS-Dick Cheese-LP
DISSENT-live
GUN CLUB-Breaking Hands-12"
HALF OFF-EP
GORILLA BISCUITS-EP
ROLLINS BAND-Lifetime-LP
BEATNIGS-LP
FUGAZI-live
JESUS & MARY CHAIN-comp LP
PINK LINCOLNS-LP
PLAID RETINA/DIVISION-split TP
Hippy Core-Zine
SCREECHING WEASEL-live
HERESY-LP

Still available!!!
"WELCOME TO CRUISE COUNTRY"-All European Photozine
Available from MRR: $2 U.S. ppd/ $2.50 Canada ppd/ $4 South America ppd/ $5 Asia & Australia ppd
Available in Europe from Trust fanzine
"DEZERTER-Underground Out Of Poland"-LP
Available thru Blacklist Mailorder
Distributed in U.S. by Mordam/ Distributed in Europe from MRR-UK
"WELCOME TO 1984"-various artists LP
Available thru Blacklist Mailorder/ Distributed by Mordam
"TURN IT AROUND" Gilman St. Project various artists double 7" EP
Available from MRR: $5 North America ppd/ $7 elsewhere
Distributed in U.S. by Mordam/ Distributed in Europe by De Konkurrent

Tim's Want List

CHAIN GANG-The Wrestler-7" (NY) (one of these is a double EP), CHAIN GANG-Prostitute-7" (NY), DIODES/CURSE-split 7" (Canada),, ROCKS-Your So Boring-45 (Australia), PROLES-7" (Australia), BOHDAN IX-7" (Australia), BLACK CHROME-7" (Australia), RELATIVES-7" (Australia), YOUNG IDENTITIES-EP (Australia), DAGOES-7" & 2EP (Australia), THOUGHT CRIMINALS-all 7"ers except "Food For..." (Australia), PRESS-LP (Australia), BABEEZ-7" (Australia), NEWS and BABEEZ-re-issue 7" plus flexi (Australia), RAZAR-both 7"ers (Australia), SPUTNIKS-7" (Australia), U-BOMBS-EP (Australia), 5MMMFM-LP (Australia), PAIN-both 7" (Sweden), P-NISSARNA-7" (Sweden), REVOLT-mini LP (Sweden), IQ55-EP (Sweden), BLITZEN-EP (Sweden), BAITERS-7" (Sweden), BESOKARNA-EP (Sweden), PF COMMANDOS-7" & LP (Sweden), USCH-ist EP (Sweden), GRISEN SKRIFER-2 EPs (Sweden), REVOLT/ SJALBY ORJANS-split EP (Sweden), ANIMALS & MEN-EP (UK), ERUCTO MALDONADO-LP (Peru), DISCO ZOMBIES-first 7"(UK), A OK-EP (Ireland), VOMIT PIGS-7" (TX), UNDERWEAR HEADS-7" or 12" (MI), ARSON-7" (Canada), SIMPLETONES-Dead Meat-7" (Cal), V/A-Are We Too Late For The Trend?-LP (TX), BAD DRESS SENSE-7" (green vinyl UK), RAZORS-first 7" (Germany), NAPALM-first 7" (Germany), BIG GULP-7" (CT).

The MRR record collection is more like a library, and many a band who has crashed at our house has had the chance to make tons of tapes to make their travelling easier. Recently, while 3 bands and their friends stayed over, about 20 singles disappeared. It's the first time that's happened, and is unfortunate because it makes me have to restrict who can stay here. I'm trying to re-acquire those records, so if anyone can either trade, sell or donate any of the following that I haven't found yet, it would be most appreciated: SICK OF IT ALL, CRIPPLED YOUTH, AWARE, VIOLENT CHILDREN, TOKEN ENTRY, MINOR THREAT (first 2), YOUTH BRIGADE (DC). If you see someone with these records with either green tape on the edges or scuzzy marks where the tape used to be, please let me know. Thanks.

CKMS Waterloo, Ont 94.5FM call station
CFMU Hamilton, Ont 93.3FM Mon 11:59 PM
KCPR San Luis Obispo, CA 91.3FM Sat 8PM
KFCF Fresno, CA 88.1FM Tues 9PM
KPFA Berkeley, CA 94.1FM Tues 9PM
KUGS Bellingham, WA 89.3FM Fri 1AM
KXCI Tucson, AZ 91.7FM Fri 1AM

MAXIMUM ROCKNROLL RADIO

KZUM Lincoln, NE 89.3FM Thur 11PM
WCNI New London, CT 91.1FM Sun 10PM
WRFW River Falls, WI 88.7FM Fri 11PM
WZRD Chicago, IL 88.3FM Sun 1PM
Radio Skidrow Sydney, Australia 88.9FM Mon 11:30PM
Radio Pomme Louviers, France 101.1FM Tue 6:30PM
Radio FMR Rouen, France 90.6FM Thur 9PM

BLACKLIST MAILORDER

181 SHIPLEY ST.
SAN FRANCISCO
CA 94107
415-957-9390

Blacklist is a non-profit mailorder operation that is fighting the clampdown on independent releases. We carry an ever-growing selection of punk, hardcore, industrial, noise, neo 60's, post punk and pop from around the world, plus a large selection of fanzines, books, mags, and political journals. We operate with a low 20% mark-up on all material and fill orders within one day of receiving them. If you're interested in being included, please send sample. We have new material coming in everyday! Send $1.00 for catalog.

POSTAL RATES-We will mail your order Via **"special 4th class"** rate in the U.S., **"AO small packet"** rate to Canada, Mexico and up to 4 pounds overseas. We will send large overseas packages **"Surface parcel post"**, or if requested, small packages. The initial charge for overseas surface includes postage for the first three LPs or twelve 7"ers. Please list alternate choices or specify refund or credit. California residents add 6.5% sales tax.

	U.S. of A.	Canada and Mexico	Europe and S. Amer	Asia and Australia	Over-seas surface
• Initial charge, mixed (12's & 7")	1.00	3.00	5.50	7.40	4.60
• Initial charge 7"s only	1.00	1.00	2.30	2.80	4.60
• Each additional LP	0.20	0.60	2.70	3.70	0.75
• Each additional 7"er	0.10	0.20	0.70	1.00	0.30

Artist	Title	size	Country	Price
A Priori	Damn The Past	12" EP	USA	5.40
Abuse	No Money	Flexi	USA	1.80
Active Minds	You Can Close Your Eyes	7"EP	UK	2.65
Agression	Bootleg	LP	USA	6.00
Alternative	In Nominie Patri	7"EP	UK	2.70
Alternative Attack	No Turning Back	7"EP	UK	2.65
Amebix	Arise!	LP	UK	5.10
Amenity	6 song EP	7"EP	USA	1.70
Angry Red Planet	Little Pigs, Little Pigs	LP	USA	5.40
Anti Heroes	And The Gov't Laughs	7"EP	W. Germar	3.20
Antidote	Destroy Fascism	7"EP	UK	2.65
Art Phag	Art Phag	LP	USA	6.00
Artless	Boy With A Cunt	12"EP	USA	5.30
Asexuals	Contemporary World	LP	Canada	4.95
Asylum	Leopards	7"	Australia	3.30
Atavistic	Equilibrium	7"EP	UK	2.65
Bad Trip	Bad Trip Flushes the Vaults	7"	USA	2.20
Bambi Slam	Is...	12"EP	UK	4.65
Band of Susans	Blessing & Curse	12"EP	USA	5.15
Battalion of Saints	Rock in Peace	LP, cass.	USA	6.00
Beefeater	House Burning Down	LP	USA	5.10
BGK	Nothing Can Go Wrogn	LP	Holland	6.00
Big Black	Songs About Fucking	LP	USA	5.90
Billy and the Willies	Life in Hotelrooms	LP	W. German	7.50
Blut &Eisen	Shon geseh 'n'	LP	W.Germany	6.80
Boss Hoss	Yer OK/Litebulb	7"	USA	2.40
Bullet Lavolta	Bullet Lavolta	12"EP	USA	4.50
Burnt	Social disease	7"	USA	1.80
Butthole Surfers	Hairway to Steven	LP	USA	5.90
Buy Off The Bar	The 2nd Peel Session	10"	Holland	6.15
Buzzcocks	Total Pop	LP, Cass.	England	6.80
Cancerous Growth	Hmmlum	LP	USA	5.65
Capitol Punishment	When Putsch Comes to Shove	LP	USA	4.80
Cas Prawde	Last Hour Of Warning	7"	Holland	3.10
CCM	Into the Void	LP	Italy	8.55
Christ on Parade	A Mind Is A Terrible Thing	LP, Cass.	USA	5.95
Chronic Disorder	Fred	7"	USA	2.40
Chumbawamba	Never Mind the Ballots	LP	UK	8.60
Civilized Society	Violence Sucks	LP	UK	7.50
Code of Honor/ Sick Pleasu	Fight or Die/	LP	USA	5.10
Concrete Sox	Whoops, Sorry Vicar	LP,cass.	England	6.15
Corrupted Morals	Chet	7"EP	USA	1.80
Cows	Taint Pluribus Taint Unum	LP	USA	6.10
Crass	Best Before 1984	2LP	UK	11.85
Crass	Stations Of The Crass	2 LP	UK	9.15
Crimpshrine	Sleep, What's That?	7"EP	USA	1.80
Cringer	Perversion is Their Destiny	7"EP	USA	1.70
Crow People	Cloud Songs	12"EP	UK	8.15
Crowd Of Isolated	I Try To Tell	LP	W.Germany	8.05
Crucifucks	Wisconsin	LP	USA	6.00
Culture Shock	Onwards and Upwards	LP	UK	8.55
D&V	D&V	LP	UK	8.55
Dag Nasty	Can I Say	LP	USA	5.10
Dan	Where Have All the Children	LP	UK	8.15
Dead Kennedys	Bedtime For Democracy	LP, Cass.	USA	6.00
Dead Silence	Beginning of the End	LP	USA	3.60
Deadlock	Name The Beast	LP	Holland	6.25
Default	Inspiration	7"EP	UK	3.40
Defoliants	Hang Ten	7"EP	USA	2.85
Deja Voodoo	Worst of LP	LP	Canada	4.75
Desparate Edge	Frustration	7"	USA	1.70
Detox	Start to Finish	LP	USA	4.80
Deviated Instinct	Rock n Roll Conformity	LP	UK	7.50
Didjits	Hey Judester	LP	USA	5.90
Dirt	Object Refuse...	7"EP	UK	2.70
Disgust	The Last Blast	7"	Holland	3.20
Dissent	Dissent	LP	USA	4.20
Disturbed	This Is Credibility	7"EP	UK	3.30
Doc Wor Mirran	Failing To Achieve Freedom	7"EP	W.Germany	2.40
Doggy Style	Work As One	7"EP	USA	2.25
Doom	Inhuman Beings	LP	UK	7.50
Dr. Know	The Original Group	7"EP	USA	2.25
Drunk Injuns	Frontside Grind	LP, Cass.	USA	6.55
Eastern Dark	Johny And Dee Dee	7"	Australia	3.30
Edge, The	Banjo	7"	USA	1.20
EFA/Challenger Crew	EFA/ Challenger Crew Split LP	LP	W. German	8.05
Elvis Hitler	Disgraceland	LP	USA	6.00
Ex	Too Many Cowboys	2LP	Holland	8.40
Fair Warning	You Are The Scene	LP	Canada	4.80
Faith	Subject To Change	12"EP	USA	3.90
Fang	Where The Wild Things Are	12"EP	USA	3.60
Feeding Frenzy	Rain	7"	USA	1.50
Fixtures, The	Dangerous Music	LP	USA	3.60
Flipper	Gone Fishin'	LP	USA	5.10
Floorlords	Black Ice Ride	7"	USA	1.20
Foundation	Voyage	LP	USA	4.05
Four One And Only' s	Glad To Be Bored	7"	Holland	3.30
Frightwig	Cat Farm Faboo	LP	USA	5.10
Funeral Oration	Funeral Oration	LP	Holland	6.70
Gang Green	Another Wasted Night	LP	USA	6.00
Genossen	Genossen	7"EP	W.German	2.40
Gentry	Solitary	LP	Holland	5.22
Girls, The	Reunion		USA	6.35
GOD	Sweet Life	LP	Holland	7.20
Gore	Hart Gore	LP	Holland	8.90
Gore/Henry Rollins Band	Live	LP	Holland	8.90
Gray Matter	Take It Back	12"EP	USA	3.90
Green	Green	LP	USA	5.85
Grim, The	Live To Die	7"EP	USA	2.25
Grusomes	Teen Tyrants	LP	Canada	4.75
Half Off	The Truth	LP, Cass.	USA	4.95
Happy Farm	On a Mission For Batman	7" EP	USA	1.95
Happy Hate Me Nots	You're An Angel	7"	Australia	3.30
Happy World	Flowing Field	LP	USA	6.00
Hard Corpusles	Decide	LP	Australia	8.00
Hard Ons	Smell My Finger	12"EP	Australia	6.95
Hard Ons	Suck and Swallow	7"	Australia	3.30
HDQ	You Suck	LP	UK	8.15
Headstones	You Got Love	7"	Australia	3.30
Hellbastard	Heading For Internal Darkness	LP	UK	9.50
Heresy/Concrete Sox	Heresy/Concrete Sox	LP	UK	7.50
Homo Picnic	Days of Grey	LP	USA	5.00
Hurang	Nice to Meet Me	7" EP	USA	2.05
Identity Crysis	Tied to the Tracks	7"EP	USA	2.25
If	Terminal	LP	Holland	6.25
Ignition	Anger Means	7"	USA	2.00
Ill Repute	What Happens Next	LP	USA	6.30
Impatient Youth	Impatient Youth	7"EP	USA	6.00

Indigesti	Osservati Dall'Inganno	LP	Italy	4.80
Indirekt	Nacht Und Nebel	7"	Holland	2.90
Indirekt/Vernon Walters	Present History	2LP	Holland	9.00
Insanity Puppets	When The Tough Get Going...	Cass	USA	3.60
Insolents	Spit in the Mirror	LP	USA	6.00
Instigators	Wall of Sound	LP	UK	8.15
Isocracy	Bedtime for Isocracy	7"EP	USA	1.80
Jackshit	Hicktown	7"	USA	1.50
Jerry's Kidz	Jerry's Kidz	7"	USA	1.20
Jerrys Kids	Is This My World	LP	USA	8.40
JFA	Blatant Localism	7"	USA	1.80
Kampec Dolores	Kampec Dolores	LP	Hungry	7.90
Konsumterror	Fahrt Zur Holle	LP	W. German	8.05
Kruger Randy	Everything's Groovy	7"	USA	1.70
Lapjaw	Talking From the Hip	12"EP	USA	3.90
Larm	All Mountains Can Be Climbed	7"	Holland	3.40
Last	Every Summer Day	7"	USA	1.30
Last Stand	Last Stand	12"EP	USA	2.40
Lazy Cowgirls	Tapping the Source	LP	USA	4.90
Legitimate Reasons	Legitimate Reasons	7"EP	USA	1.80
Lemonheads	Creator	LP	USA	6.00
Les Thugs	Electric Troubles	12"EP	France	5.95
Levene, Keith	Levene, Keith	12"EP	USA	4.20
Lookouts	One Planet, One People	LP	USA	4.80
LUL	Inside Little Oral Annie	LP	Holland	8.90
Majority of One	Decisions Made	7"EP	USA	1.60
Marginal Man	Identity	12" EP	USA	3.90
Mass Appeal	Fun Again	7"	Australia	3.30
McRad	Absense of Sanity	LP, Cass.	USA	6.55
MDC	Millions of Dead Cops	LP	USA	5.10
Meatmen	We're the Meatmen...	LP	USA	5.90
Mega City 4	Rules Apart	7"	UK	3.30
MIA	After The Fact	LP	USA	4.80
Mighty Mofos	mindreader	7"	USA	2.20
Minor Threat	First 2 7"s	12"EP	USA	3.90
Miracle Workers	Overdose	LP	USA	6.80
Misfits	Legacy of Brutality	LP	USA	6.70
Mission of Burma	The Horrible Truth about Burma		USA	5.85
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Moonies	Sure	LP	Holland	8.90
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Napalm Death	Scum	LP	UK	7.50
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Rats	Intermittent Singals	LP	USA	4.10
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Rollins, Henry Band	Lifetime	LP,cass	USA	5.20
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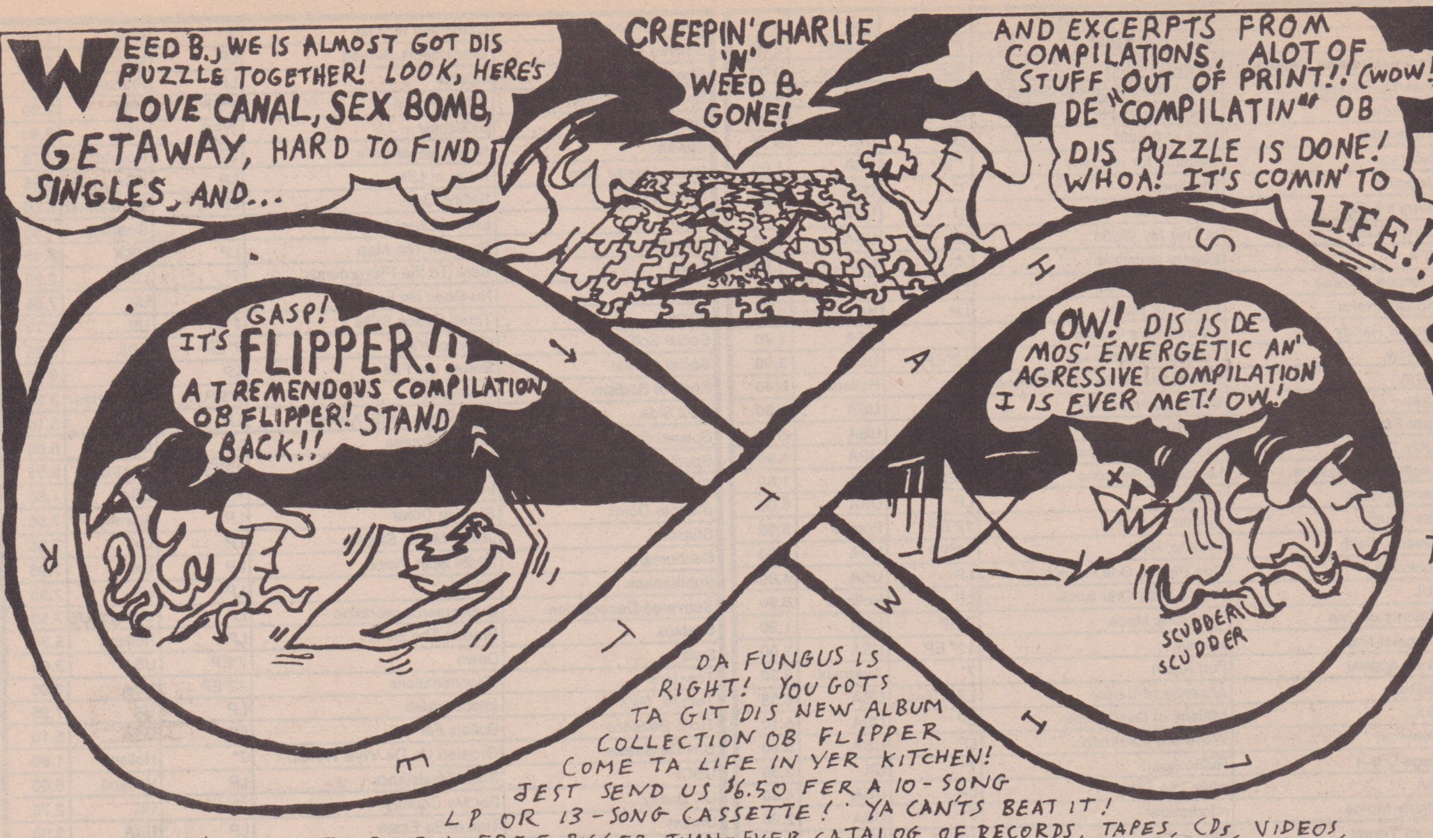

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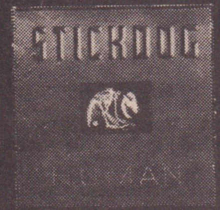

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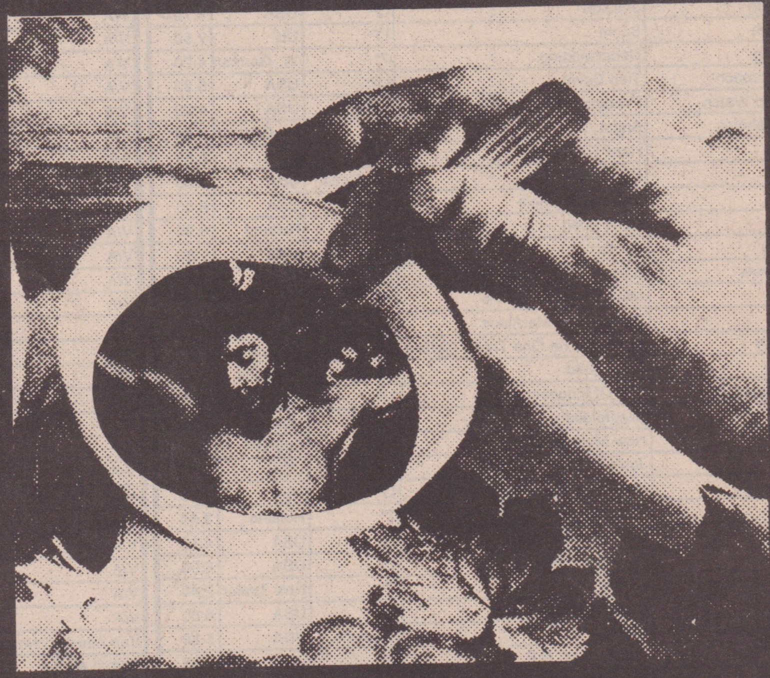

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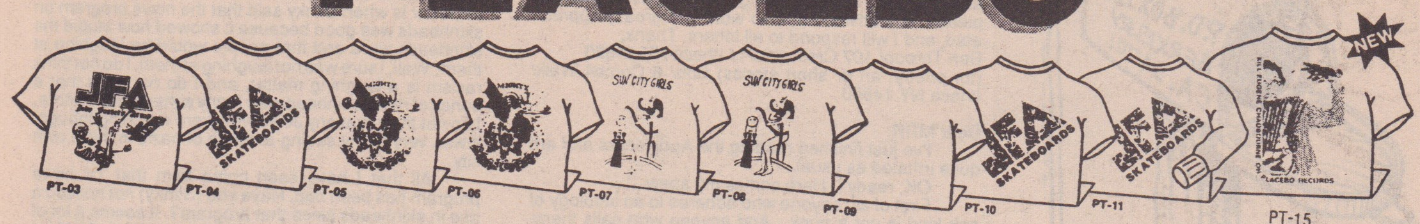

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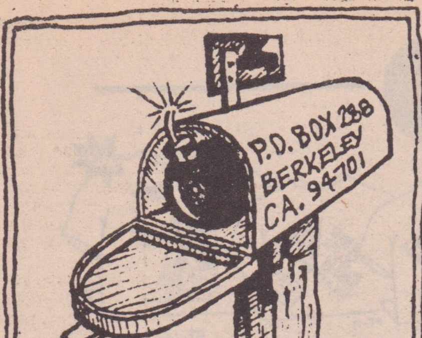

Ladies and Gentlemen,

This letter is in response to your unfounded, unprofessional and malicious attack by an unidentified author and source on me in your April edition.

Your slanderous writing portrayed me as a diabolical, gun-slinging, rock-n-roll extortionist, who, as a matter of course, shoots firearms at musical guests when they request their pay.

The ludicrous nature of this story and the fact that not only the author of the writing but the sources or names of those making these allegations are not given add to the total lack of credibility and suspicion of fabrication.

Even more reprehensible in nature is the warning given to young area musicians and traveling acts to steer clear of our club.

First, for the record, the 'Electric Banana' is the only, or at least one of the only experimental free-form forums for band format new music in the Pittsburgh area. The refreshing, raw and creative acts that play weekly are a favored alternative to the standard fare of Euro-syntho clones that most other clubs have to offer.

The accusations made in your April edition were untrue and very alarming to read.

Secondly, the 'Electric Banana' is as rich in new music history as any club. Over the years many, many bands have crossed our door step and many of the more popular local bands got their start here when other clubs would not let them play.

I will personally see to it that I will not shoot any band members who request their agreed upon payment and promise an evening of quality, original, new music to all who patronize our club.

Very truly yours, John Zarra/ Pittsburgh, PA

Dear John Zarra and readers,

MRR received this letter, along with another letter from John Zarra's lawyer threatening a lawsuit unless we printed a retraction or this letter in response. We would have printed the response regardless, so the threat was unnecessary. This is in response to comments made in a scene report, which are the opinions of the contributor, to which they are entitled. I think the best way to find out the veracity of the charges is to ask any of you in bands who have had dealings with the Electric Banana to let us know, pro or con, on how they went. We will then print the results. Tim

Dear MRR:

Thanx to M. Board for the mention of J.D.s and to MRR for listing our homocore zine. Some of you may have noticed a discrepancy in the addresses for J.D.s - the thing is, we seem to get evicted a lot or our house gets condemned or some damn thing, so in order to solve the problem, we finally got a P.O. box. Our new mailing address is J.D.s/ POB 1110, Adelaide Station/ Toronto, Ont. M5C 2K5/ Canada. If you already sent some hate mail or anything to the two different addresses printed in MRR, I'm sure it'll be forwarded to us, so don't sweat it. Also, we're writing an article on the topic of "Gays and Punk" for MRR (if they'll have it), so if anyone has any opinions or rad comments on the subject for us, send them along. And if there are any hardcore homo bands out there who want a little extra 'exposure' (ahem), send us some pix of youse, buck naked, or at least provocatively posed, and we'll print them in J.D.s, no problem. Or info on your band, interviews, whatever. We also welcome comix, gay fag porno stories, etc. Thanx a lot, eh? Easy, G.B. Jones and Bruce LaBruce

Dear Max R&R and its readers,

I have just finished reading issue #58 and I have a few comments to make. To Mark Williams, who is currently incarcerated in California, if you or anyone else in this world would like to trade poetry or have it published, please write to my friend Bob. He is putting together a zine based on art and poetry and is desperate for submissions. I have included his address at the end of this letter.

Now for a call for help. I am near the age of the license (16) and will be able to drive soon. I would like information and advice and connections. I hope to put together a zine that reviews scenes and music, etc., but have it be for New York State only. I need info on how to go about doing this and such. I also hope to open - when I graduate from high school, maybe even beforehand - a mail order store dealing with alternative (all forms) records and tapes, posters, etc. etc... and I need some advice about how to go about it and whatever. I need info about ho to go about throwing shows (at a low cost). So please, any advice and info would be greatly appreciated, and I will respond to all letters. Thanx,

Ben Throop/ 107 Crescent Pl./ Ithaca NY 14850

(for poetry, art or short stories) Bob/ 6 Cornell Walk/ Ithaca NY 14850

Dear MRR:

I've just finished reading the April letters and am quite irritated as usual.

OK, ready? Here comes my spew.

First of all, anyone who adheres to an ideology of any kind is not a punk. And anyone who calls themselves a punk is definitely not one. To be "punk" is to be an individual. To believe in unity is to be a member of a set of beliefs and therefore to be anti-individualist. So how can it be possible to have a punk-ideology or believe in punk unity? Answer: it's not!!

Active minds are changing all the time, and to settle in to a set of beliefs is to stop that process from happening. How fucking sick, yuck.

I'm tired of movements (except bowel ones). I'm tired of people using music to recruit people for their causes.

I'm real tired of people who think they can change the world without changing themselves. The ones with the biggest mouths are the ones who are most afraid to step out of their "punk uniforms". Get away from your little elite punk cliques and test your own beliefs out in the real world. You have to learn to interract with people of all sorts in life. Yes, even people who don't understand the things you care about.

Be yourself and fuck what your friends think, fuck the haircuts and Doc Martens. Stand naked before the world with your dong flapping in the breeze, no matter how small it is. And, when you can do that, then and only then do you have the right to criticize and insult and speak out about the things you are against.

As for me, I take great pleasure in making fun of the things I hate. And then to set it to music, wow, what a boner. I mean, hey, if people are laughing then they are happy and happy people don't spend their time trying to fuck over other people and then we will all live happily ever after, amen, anarchy, salute, oi, waka-waka, antidisestablishmentarianism, and supercalafragilisticexpialidocious.

Viktim Joe/ 1622 W. Grand Ave./ Chicago, IL 60622

Dear MRR:

To anyone who heard about the zine Raising Hell being confiscated by the police — they have now been all (as far as I know) returned and it doesn't look like the matter will be taken any further so all people expecting copies should now have them. Anyone else wanting one should just write. Next issue out at the end of May.

However, there have been further police raids in the area and more are expected in the investigations into supposed A.L.F. activities. Some people have been charged with "conspiring to cause criminal damage" and arson and refused bail. I don't want to go on about the police too much, but there has been some other incidents with them recently. The other week, 10 people were fined when people were attacked by police on the way home from a CULTURE SHOCK gig last November. If anyone can help financially or supportively for the people I've mentioned then you can write to Leeds Bust Fund/ c/o Box A.S.S./ 52 Call Lane/ Leeds/ Ls1 6DT/ UK

Dear Ace Friendly (#57),

It amazes me how you can point out someone's error about a band and then turn around and fuck up big time in the same vein.

I think you misinterpreted the interview about Johnny. Unless Mr. Lydon deserves a nobel peace prize for inventing a time machine to see the Ramones U.K. premier (July 3, 4, 5, 1976) and then went back in time to November 1975 to get the band to play a gig at St. Albans College, you screwed up!

You can't criticize people for dropping statistics about punk if you can't even keep the facts straight in order to avoid such a blatant mistake. It's not like the Pistols were hidden, they were playing all over, and mentioned as early as Feb. '76 in The Evening Standard and NME concert listings with numerous articles to follow in Sounds, Melody Maker, NME, the papers, etc. (They even had a two page spread in the April 24 '76 Sounds.) No insults intended but you goofed!

People may get the impression if this letter is published and after having one published in #57 that I'm biased toward the Pistols or UK punk, but I'm not. I just think that if people are going to state something as fact (not opinion) they should follow through with proof.

Kevin Belanger/ Ottawa, Ontario

Dear Kevin,

In the first place I don't know what the fuck you're talking about, and in the second place I totally don't care. I mean is this kind of information (?) of any significance to anybody? Lawrence

MRR,

This letter is in response to Stinky Panch's letter in number 59. First, I would like to say that I thought that the majority of the letter was good, just a couple of points I think need to be expanded on. The main problem with the letter is when Stinky said that the news program on skinheads was good because it showed how stupid the skinheads were and that people would be laughing at them. Well, I sure was not laughing at them. I do not think racism is a laughing matter, and I do not think that a bunch of racist skinheads are funny either. Furthermore, I do not think that any Jews who were watching thought it was very funny seeing a bunch of nazis in there own city.

All that I have seen come from that TV news program has been bad. Have you (Stinky) not noticed a rise in skinheads since that program? It seems a lot of people must have thought that being a skinhead looked cool since so many have popped up. That is probably the worst thing that came from the news program. A kid sees this shit on the news and thinks that it looks cool so he shaves his head, buys some boots and POOF!, he is a skinhead. These "skinheads" are probably more dangerous than the original skinheads because they do not have the slightest idea of what a skinhead is except for what they saw on the TV.

Stinky also said that there was no mention of punk rock, well one of the girl skinheads did say that she used to be a punk, so some people might think of the two as being the same. You must remember that most of the general public does not know what punk is. All they know is that it is loud music, strange hair, and bizarre clothes. So when general joe public sees a bunch of oi people listening to loud music with shaven heads and wearing boots they might very well think of these people as punks and think that all punks think this way. People have even asked me if I am a skinhead and /or a racist and I have hair! This just goes to show you that all the general public knows is what they see and hear on TV and what they read in the newspaper.

One other thing not mentioned in Stinky's letter and really confused me about the whole TV program is that one of the "skinheads" in the program was Mexican! Yeah, there he was singing along with a white pride song. Either this guy is really confused or he is really stupid. There he was singing about how "THEY don't fit in, with our new order." The they in that song refers to Mexicans. Another thing, if these skinheads are such racists, then what was this Mexican guy doing there in the first place?

One last thing, I was at a show the other day and two of the skinheads who were in the program were sitting by me and they were bragging how they had to go to court in a few days. For what I do not know, but it seemed to be serious because one of them said that they might get 10 years for what they did. The thing that amazed me was that the two of them were talking about how cool prison would be. "Free tatoos and weights", they said. Now, either these two guys were just trying to show off to their friends and trying to act tough or they are very stupid. If they are going to get 10 years then they did something pretty harsh and will be sent to a maximum security prison most likely with a bunch of murderers and other hardened criminals. I wonder how much they will like prison after the first time they are raped.

In ending, I would just like to say that I thought Stinky's letter was good, it just left out a few very important parts. Thanx for reading.

In peace, Fish

Dear MRR:

This is my first time writing to you, so I guess you could say I'm the virgin type. In response to Kent's letter (#59), first off I'd like to say that I have no biased attitudes toward straight edge. Although I am not straight edge, I think it's a beautiful idea. My only beef with you is when you said "Every time some lowlife gets blown away". Now who are you to say that someone is a lowlife? Basically, what you're saying is if a person deals with drugs, they're a lowlife. Wrong! There are so many people who use drugs, and you would never even suspect them of using them (doctors, lawyers, etc.). I bet you wouldn't dream of calling them lowlifes, would you?

As an ex-addict, I get a wee bit offended by that remark. I know a lot of poeple who deal with drugs because that's all they really know. They don't have any family or home. They never had the chance to go to college like yourself. Their only priority is making a gain, all they know is their money and their drugs. And it hurts watching them go down, but there's nothing I can do. Just listen to MDC's song "Your Death Wish Is Sick". It pretty much sums up the whole situation.

Sean/ Santa Rosa, CA

Dear MRR,

This letter concerns the column of a so called "Dolf" with the last name "Trust zine" from Germany. Mr. "Trust zine" wrote a letter in #55. It's a little bit strange because I work for Trust and do not know a guy named "Dolf Trust zine." But I do know a young man named Hermannstädter who's from Augsburg and also works for Trust (sometimes more, sometimes less). If that's the

guy who wrote his stuff for MRR, please in the future print his real name. Otherwise there could be misunderstandings because Trust is not Hermannstädter and Hermannstädter is not Trust! I don't share his opinion most of the time.
One (whose name is not important)

Dear Lawrence Livermore,
You are a genius! You are one of the first people in years to actually know what you're talking about when it comes to kids learning in school!
I am a very intelligent teenager. I read tons of stuff and listen to meaningful music (Dead Kennedys, Black Flag, Beatles, and Life Sentence). I am very open minded. I like to talk about important and sometimes controversial issues. I am also an aspiring poet. I talk about these controversial issues and my poetry in school.
Because of this, I have been sent to three different school psychologists, suspended twice, and have been diagnosed as having "family problems," personality disorders," "tension," "bottled up anger," and being "insane!" (God, I hope not!).
Sad to say, though, I have to go far away to get any good books. Are our tax dollars being used wisely? Our library carries very few good books.
Learning to read, write, and do math is fine. But it is forced to such an extent that people turn into thoughtless, boring, insecure freaks.
It's painful to see my friends turned into mindless, God-fearing zombies. It gets to the point where I am constantly made fun of by almost all the students and teachers because of the things I read and believe in, which makes my school and home life twice as hard. I have my most stimulating conversations with a friend who is seven years older than me!
All in all, your article was the best I've read in a long time. You should write about school more often for those of us who are still the slaves of society.
Trallfazz Vanhelsing/ 2217 Cleveland/ Lincoln Park MI 48146

Dear Trallfazz,
I recognized your address; I grew up about a mile from you, and I know from experience that you're not exaggerating about the quality of your teachers and fellow students. It's a shitty place to be from, but if it's any consolation, I can offer myself as proof that it's possible to escape Downriver Detroit with at least some part of one's brain intact. Lawrence

Dear MRR,
The article "Web of Interconnections" by the "Irish Rocker" in your April 1988 issue contains several factually inaccurate statements which I would appreciate your correcting in your next issue:
1) From San Francisco media sources who have reported on the Presidio day-care scandal, it is my understanding that only two - not thirty of the children attending the day-care center were found to have chlamydia. I am aware of no evidence to indicate that they were infected either at the day-care center or from anyone associated with it. Statistically it is far more likely for children to be sexually abused by parents or relatives than by outsiders such as day-care workers.
2) While early speculations were that as many as 60 children at the center "might have been" abused, no medical or other evidence has been produced to prove that any child was abused. The Presidio scandal, the latest in a national epidemic of "copy-cat" incidents in imitation of the McMartin witch-hunt in Los Angeles, was instigated in October 1986 immediately after the San Francisco Examiner published a series of exposé articles on the McMartin and similar affairs around the country. All charges were dropped against the mob's chosen sacrifice - Baptist minister Gary Hambright - not just because of confusion about dates, but because there was insufficient evidence of any kind to justify the U.S. Attorney proceeding with a prosecution. For the "Irish Rocker" to scream for punishment to be inflicted regardless of whether any crime was actually committed is the logic of the medieval Inquisition, not that of justice.
3) The accusation against my wife and myself was made not by a 3 year old girl, but by her stepfather, a junior Christian chaplain. When initially questioned by the FBI, his stepdaughter denied ever being molested, nor is there any medical evidence to indicate that she ever was. Not a single statement elicited from her by her stepfather has stood up under examination. No charges were filed against my wife or myself because we have never molested anyone and there is no evidence to indicate that we ever have - or that the Temple of Set either condones or tolerates such practices. And because I am convinced that the chaplain's allegations were a deliberately malicious act on his part, I have formally preferred court-martial charges against him.
There have been thousands of Initiates of the Temple of Set in the past thirteen years since its founding, and not one has ever been charged with or convicted of child abuse. By contrast there have been, in the last few years, hundreds of molestations by Catholic priests including many convictions in courts of law. Should Christianity be accused of encouraging child-molestation because a number of its officials have been found guilty of it? I think you would agree this to be an unfair generalization. Let us then honor the same standard for followers of other religions- including that of Satanism - and not slander them as callously and viciously as the Nazis did to the Jews.
If the "Irish Rocker" is so piously indignant about Nazi Germany, then methinks he would set a good example by not behaving so much like one of Hitler's stormtroopers himself. Sincerely, Micheal A. Aquino, Ph.D / High Priest of Set

Dear Michael,
I am amazed that a military intelligence officer such as yourself may read Maximum Rock'n'Roll and in particular the column, "Web of Interconnections." In regards to how many children contracted chlamydia, the sentence should have read, "a total of half a dozen or more contracted chlamydia according to the San Francisco Chronicle for the 5th of November 1987 as well as the 18th of Febuary 1988." Certainly there were more than two cases of children who contracted chlamydia. The dates were indeed a factor as well as a slew of other complications such as parents deciding not to have their children testify before court. Thus, such complications led the outcome of this important case to be dropped. The case has not been officially closed, so it may once again go to court. The beginning portion of my column was an opinion. It is in my opinion that you are guilty based on the testimony of the young three year old child who, in fact, accurately describe details inside your home, let alone pointing your house out when police drove her in the area. She also pointed you out at a crowded supermarket on the Presido base, running to her father, afraid, and saying, "Mikey is a bad man." She then recognized your wife as "Shamby." It was the testimony and interesting set of circumstances at the day care center that prompted the father to take action and be concerned. I do feel your explicit underlining of his religious background tends to suggest this is why you're being targeted—rather than how any concerned father would react to his daughter's own testimony about sexual abuse. I have not found any reference stating that the three year old child denied ever being molested when questioned by the FBI or even if she was ever medically examined because the investigation rested solely on the child's testimony. This case has not been closed. The San Francisco police have stated you are a "possible suspect" (see SFC 31st of October 1987) and it remains to be seen as to what pans out as the investigation continues. I am deeply disturbed and suspicious about Satanic organizations and especially the possibility that elements may be used as an extension of the CIA's and Military's MK ULTRA project as a way to control and shape people for whatever purposes—as well as the association of Nazism amongst many of these groups. Satanism makes the perfect cover for such intelligence practices because people either laugh at Satanism or believe it is no real threat or believe that there are just a handful of crazies running amuck. But the fact of the matter is there are thousands and thousands. Your background is one that I am suspicious of for you are a specialist in the field of psychological warfare as well as various other facets. I am not crying for a medieval inquisition but calling attention to Satanism and child molestation. I haven't cried for a burning at the stake. Lastly, I am disgusted that you liken my behavior to that of a stormtrooper. It is you who has acted more like a good stormtrooper for you have conducted Satanic rituals at the Westphalian castle where Henrich Himmler's SS practiced such rituals, as well as other practices. You also show a deep admiration for SS rituals which are absolutely horrible in nature and create people to care for themselves and only themselves and to obey orders even if they are required to kill their own mother. I am an anti-fascist and I shall never forget those dark days of the Third Reich because they have never ceased to practice. I will fight against such philosophies and tactics for my heart and soul is true to democracy and peace. Thank you for your letter and I hope you will continue to read Maxium Rock'n'Roll's "Web of Interconnections." The Irish Rocker.

In response to Lisa Z.G.'s letter, April '88 issue:
You don't know what you're talking about! We Cincinnati punks are not destroying our punk scene. The trouble you saw was caused by a small neo-nazi gang. News Flash - They aren't punks! Sorry they ruined your big night out. You ought to try having to deal with them every day.
Another problem we have here is young, uninformed peace-types, who bitch about situations like this but won't do anything about it. You are obviously one of these. If you are a skin, as you claim, and so concerned for Half Life's safety, why didn't you and some of your friends intervene?
You've got some fucking nerve, calling Cincinnati PUNKS assholes. We attend the political rallies. We hold counter-demonstrations and disseminate information. We work for what we believe. You just bitch. How do I know? An area punk with any history knows that Bogart's, which you patronized, is not "our" club. It's a haunt for posers and assholes; few committed punks will set foot inside that overpriced popsicle stand.
I'd like to apologize to Half-Life for the problem they encountered. Perhaps if they'd booked themselves at the local punk club, it would have been a better night for everyone.
Jelly/ Cincinnati

Dear Stinky Panch and MMR Groovies,
Good letter in "ish" #59. I agree that the best way to deal with the neo-fascist element in this nation, (skin or otherwise) is to put a camera or mic in their faces and let them make complete asses of themselves. Censorship is what they want, one more thing to reinforce their sick martyr/oppressed little mindset. In the light of the mere semblance of reason they will ooze back under the rock from which they slimed out in the first place.
Stinky, although I whole-heartedly agree with the anti-racist gist of your letter, I do have a criticism. While you slag "isms" real well, a phobia seems to have slipped past your acerbic wit, the phobia that dare not speak its name. I am refering to homophobia. To wit: "Ronnie Buttfuck Reagan" and "fuck them in the ass with sandpaper as lube". Buttfucking, (i.e. sodomy, fudge packing, anal sex, etc...) can be a sensual, exciting, and pleasurable experience. At least 20-50% of us engage in such activity, much to the horror of Judge Rehnquist and the rest of the Supreme Court. When I'm having a good fuck, anal or other wise, the last thing I think of is Ronnald Reagan. Buttfucking is too good for the bastard and his croonies. I wouldn't give them the pleasure.
The second expression is more serious. It serves to equate discipline and domination with sex, something that I hope you and the dear reader find abhorrent outside the confines of consenting partners. It is this type of mindset (and Stinky, I am not saying this is your mindset, but reflect on your choice of words) that leads to sexual violence against men and women, gay or straight. Sure, I fantasize from time to time about hurting or eliminating those who preach and teach hate and intolerance, but not sexually. Sexual pleasure and the communication that goes with it is much too precious to be perverted into fantasies or acts of violence.
It may seem that I am making much ado over nothing. After all, the subject of the letter was how stupid neo-fascists make themselves out to be, and hell, what you're bitching about is nothing more than figures of speech. No harm done. Stinky, after reading and understanding your letter, I feel fairly confident that you,and I hope, the gentle readers are not all that homophobic (all us straight and even some gay and lesbian folk are somewhat homophobic. Something to do with id, ego, self-concept etc.), but using terms that equate a sexual practice that a large portion of this great nation's citizenry engage in and enjoy with forms of hatred, intolerance, and true decadence, lowers all of us one notch and readies the soul for the skin's mindset.
I'm no saint. I use terms like kunt, (yes, with a K), bitch, and babe from time to time. I am fortunate to live, work, and play with people who care enough about me and this planet to call me on my oral bullshit. I'm just passing on the favor. How does that song go, "We won't grow unless we criticize ourselves?" or something...
Thanks for your time and consideration. Send replies (i.e. praise, letterbombs, hate mail, checks...) Cooperation, not unity,
Laurian Weisser/ 1808 E. John #4/ Seattle Wa 98112

Dear MR & R:
I am writing in response to your frequent use of the word "retarded" as an adjective for reviewing records. I have noted four reviews from three staff members (yes, you too Tim!!) with this term used for dumb and uninspired
I have worked with mentally retarded children and adults ever since graduating with a degree in special education and psychology in 1981. It has been difficult work—emotionally draining, but rewarding, with very low pay. I have grown to truly appreciate my students and clients and to care about them as individuals. All those little tasks that you take for granted (tying your shoes, using a vending machine, purchasing an item in a store with the correct change and even learning which restroom to use) need to be taught, usually by someone idealistic like me.
I am now leaving my current job to work with adults with head injuries—so watch out, I'll be on the lookout for "vegetable" jokes!
Remember, "label jars, not people."
Ellen Kalman Quint/ 17 Beach Rd. #17/ Lynn, MA 01902

Dear Ellen,
I think this is the second time I've been called on this, so I'd better watch my ass. Guess I'm just lame. Oops......duck. Tim

To MRR- and particularly the shithead little homophobe who wrote in to issue #60:
Man, I hope your letter was a joke. If not, you certainly are. You asshole! You're so upset about "prepubescent brats" whining about what their version of punk is, but what the fuck makes you think your whining about punk is any better? Or your version of punk? If your idea of being punk is to be a lame, self-righteous., egotistical, narrow-minded, hateful fuckface, well then give me the "prepubescent brats" any day. It is ignorant jerks like you who make people think punks are

assholes.

I'd like to know why a wonderful person like yourself would be so offended by a fat person? What the fuck do you care? Why can't these people be happy with themselves? Are you happy with yourself? I hope so 'cause I don't think many others will be. I would think that since you used to have a weight problem you could at least have a little compassion for others who still do.

And animal rights? Ha baby, you should think twice before you say you are superior to lower animals. Man, I wouldn't consider you superior to a pile of shit! No one listens to "lawn eating twits", huh? Sounds like you did or you wouldn't be bitching about them, dweeb!

And most of all, you really should do something about your paranoid homophobic ways. Look asshole, I'm not gay but I have a few friends who are gay. How can you seriously think someones sexual preference really makes them a worthy person or not? For example, you are obviously straight, but that doesn't change the fact that you are a prejudiced, ignorant, scumsucking twerp! If anything, I've found the gay people I have met to be mostly more open-minded, and understanding, and it's probably cause they know what is is like to be judged unfairly and thrown into a stereotyped group.

Some people are assholes (like you) and some people are not, and their sexual preference, weight, looks, musical taste, colour, or religion doesn't change that.

And I applaud your self-contradiction when you denounce the overweight and gays and then you say you are thankful for "those who aren't ashamed of their bodies or sex for that matter". Man, are you one stupid fucker! come on, open your eyes! Your letter sux shit and so does your lame attitude.

Even if I didn't know what punk is, believe me, your letter wouldn't have shown me. On the contrary, it would most likely have turned me away. It only showed me what an ignorant bastard you are. If anything, I'd like to think that punk is something that tries to move away from these narrow, redneck ideas. Geez!

I hope you do go fuck a bald cow (and catch a nasty cow disease like anthrax) because it sure would be a pity if a ludicrous ass wipe like yourself should ever reproduce. Even though you're totally full of shit. and your spineless opinions suck death, I do respect your right to them, so don't be mad. Your "paranoia of a world run by fools" only stems from you being one. If ignorance is bliss baby, you must be ecstatic! And unlike you I'm gonna sign my name cause I believe in standing up for what I think is right. So, hope you enjoyed this as much as I did. Fuck you very much! Seriously,

Cherie L. Bomberdier/ 131 Lincoln St./ Abington, MA/ 12351.

P.S. Write again! I won't "make you" but I could use another good laugh. Oh, I see you did sign your name...it says at the very end of your letter: ASSHOLES!! Yep, true enuf! Love, C- Bom.

Dear MRR Readers,

Anarchy is an excellent freedom containing idea which is only possible in a world with a small population that is full of peaceful, self-controlled people. In a world such as ours, it is unrealistic and if it were enforced by the people, anarchy would only result in a bunch of violent, de-progressing, fearful people. If you want more feedom, there is something you can do! You can use the freedom you already have, you can VOTE!!! Of course in the US you must be 18 or older. It is amazing how many people between the ages of 18 and 25 do not vote. It's these same individuals who complain about education, unemployment, the economy, and minimum wage. I agree that you have to register for the selective service before you are allowed to vote and I know that sucks, but you should vote, though. How many politicians worry about the 18-25 voters? Do you see them at punk shows or gatherings? How about MTV? How many of them campaign in college towns or young people hangouts? Very few. They don't need to worry about these votes becasue most 18 to 25 year-old people don't vote. The ones that do are typically... armed forces enlisted people who are brainwashed to vote towards a strong powerful country and not what is best for them personally; the jock attitude person who votes for Ronnie because he wants to kill all those commies; the preppie who votes for someone because they are cute (would they vote for Big Brother or the Antichrist if he were cute?). Such ignorant, airhead, blind conformity makes me ill. And last but most important, there are the environmentalists and punk rockers who at least have an open mind, if nothing else. At least we vote for ourselves and not our country. All this still only adds up to a very small percentage of 18-25 year-old people. If you're wondering why minimum wage is so low and retired people seem to be getting more benefits from Social Security - it's because they vote and you don't! Are you sick of McFascist, Fascist King, Wendy's Old Fascist Hamburgers, or any other minimum wage type jobs because of the low low pay and the way they treat their employees? I suggest that you at least take time to find out what candidates are promising an increase in minimum wage (Jesse Jackson) or any other issues you want changed. With young people voting maybe that corporate job won't be so bad. Since Reagan was elected, he has vetoed or cancelled three attempts to raise the minimum wage. If he had not been elected, minimum wage could be $5.50 by now. I feel that voting is a little more important than who has the highest mohawk or the biggest A-sign on their Anarchy shirt. I think dressing rebelliously is great, but punk is really what's in your mind, not what you wear. So be aware and VOTE!!! Also, if you hate toxic waste, acid rain, land rape (latest Alaskan oil scam), etc., then go to these types of meetings or hearings and put your beliefs into action. Help environmental safety groups or clubs. Support these groups. Thank you.

By the way, I am Eric Lemle, the drummer for MAJORITY OF ONE, and I am going to answer Doctor Frank's question about Ali's Skrewdriver shirt on the cover of our EP, Decisions Made. That's a good question. First of all, the name MAJORITY OF ONE was derived from a passage in Henry David Thoreau's Civil Disobedience, meaning power in one's self. We also define it as importance in the individual, each person is a majority and should be treated as such whether they're black, white, red or green. This shows that we are obviously against racism, white power, and all that nazi skinhead bullshit... which we are. Ali likes the Skrewdriver sound, not their morals or beliefs. He is not influenced lyrically by every band that preaches their beliefs. Why support a band that is for everything you're against, you might ask? He supports them musically or as people. Why discriminate against a good sounding band because they are ignorant fools? That's the same as their discriminating against someone because they are black. Maybe Ali's too open-minded - I don't know. Enough said. It's not that big of a deal anyway. Ali's shirt just means that he loves music (hardcore, punk) not Skrewdriver views, and to each his own, I guess. I only wrote this to prevent vicious untrue rumors about MAJORITY OF ONE being a "white power" band because of a lousy T-shirt on our EP cover. I would like to take this opportunity to recommend an educationally never-ending book about life in a human sense, not a biological sense. The book is The Prophet by Kahlil Gibran. Any feedback on this, write to Potpourri Fanzine/ 273 Windsor/ Perrysburg OH 43551. Any response to MAJORITY OF ONE, write to Doghouse Records/ PO Box 8946/ Toledo OH 43623.

Eric Lemle

Dear Eric,

As far as I know there's no requirement that you register for Selective Service to be allowed to vote, and it would be pretty fucked if there were. I agree that voting can make a difference in some cases, although all too often we're given a choice between two more or less equally offensive candidates, and I think that's part of the reason so few people vote.

On the Skrewdriver issue, sorry, I don't buy your explanation. It might make some sense in the case of non-English speakers who don't understand what the words mean, but no matter how much you like the "punk, hardcore sound," I'd say you'd have to have a moral blind spot a mile wide to be happily moshing away to lyrics like "Nigger Out." Furthermore, buying Skrewdriver records or T-shirts funnels money into the hands of vicious nazi racists to use in their hate campaigns which are unfortunately attracting too many impressionable people already. And no matter what your rationalization, most people who see a Skrewdriver T-shirt on your cover will assume, rightly or wrongly, that you support what that band stands for. It is that big of a deal. Is Ali too open minded? As someone once said, "I keep an open mind, but not so open that any old crap falls in."

Lawrence

Dear Max R&R,

This past year saw quite a few letters printed in MRR regarding the Revolutionary Communist Party and its junior partner, the Revolutionary Communist Youth Brigade (RCP/RCYB for short. Most of these letters concerned RCP/RCYB involvement with No Business As Usual (NBAU) and were highly critical. Two letters from RCP/RCYB supporters were printed in which the Maoists defended themselves but nowhere did they mention or respond to what I consider the most serious charge against them, the accusation that they are anti-gay.

There's a damn good reason for their silence on this issue. The RCP has a long and decidedly ugly record on the subject of gays, a record that is morally and politically INDEFENSIBLE.

As Michael Donnelly pointed out in MRR #50, the RCP originated in the San Francisco Bay Area (in 1969 to be exact). In those days they called themselves the Revolutionary Union (RU) and they followed the line of the Chinese communist party to the letter. China's Maoists claimed that homosexuality is a social disorder symptomatic of decaying capitalist societies and would "disappear" with the advent of socialism. The RU adapted this theory to the US, asserting that people turn gay in an attempt to "escape" from the contradictions between the sexes which are part of the cultural underpinnings of capitalism. Following this "logic", the RU opposed the fledging gay liberation movement, disparaging it in their literature and harassing gay people at public meetings and at demonstrations.

Dateline 1977, San Francisco. For 12 years, the tenants of the International Hotel, mostly Chinese and Filipino immigrants in their 60s and 70s, had resisted a big real estate speculator's attempts to evict them from their home. The tenants won the support of a broad coalition of labor, community and left groups. This coalition mobilized thousands of people to form a human barricade around the block to try to keep the cops from carrying out a court-ordered eviction. Gay activists were among those who came out to show support for the tenants. The RCP repeatedly insulted them, calling them names and telling them to "go back to Castro Street" (a mainly gay part of town). What's more, the RCP told other I-Hotel activists that the "faggots" shouldn't be allowed to participate in the struggle! Shocking? It gets worse.

In 1978, a right wing politician, state senator John Briggs, ran for governor of California on an anti-gay, pro-death penalty platform. Briggs had just returned from Miami, where he campaigned alongside singer Anita Bryant in her successful crusade to repeal a local gay rights ordinance. He and his supporters soon gathered enough signatures for an initiative through which he could exploit anti-gay prejudice for votes. Proposition 6, as the Briggs initiative was designated, would have required local school boards to fire any public school employee who"advocated or encouraged homosexuality." Fortunately Prop 6 was rejected by the voters. Organized opposition to the Briggs initiative (over 600 groups), including all three teachers unions, saw it as an attack on everyone's civil liberties, on freedom of speech, and the right of association. And just where did the RCP stand? We can get a clue from the January 1978 issue of the Bay Area Worker (a defunct RCP rag). In an article entitled "Anita Bryant and the Queens: What a Drag" the RCP allowed that homosexuals should be able to work and have housing (how generous), but then added: "There are of course limits. Parents should have the right to have homosexual teachers removed from the classroom." In-fuckin'-credible! I submit that this appalling pandering to ignorance and fear, in the midst of a frontal assault on human rights by the Christian right, should NEVER be forgiven or forgotten. Then too we should consider the fag-joke routings the RCP newspaper, the Revolutionary Worker, has treated its readers to over the years. For example, in its analysis of the politics behind the 1984 winter Olympics, the RW trained its guns on no less a heavy than ABC TV's ice-skating commentator Dick Button. Button, a former men's ice-skating gold medalist, was mocked for his "mincing" style, and labeled the "Liberace of Olympic commentators." Of course we all know what kind of guy Liberace was, right? Ha-ha. (Ironically Button was the victim of a nearly fatal fag-bashing a few weeks later. The young hoodlums who beat him with baseball bats may not have been readers of the RW, but it's doubtful it would have elevated their consciousness if they were.)

Which brings me to another aspect of the RCP's sordid history, their record of physical violence and intimidation against members of other radical groups. The fact is, in the 1970s a major factor in making the RCP pariahs in the movements for peace and social change was a long string of incidents in cities across the country, where the Maoists, without provocation, assaulted members of other left groups. These attacks typically involved three to five RCPers going off on one or two people from groups the RCP perceived as rivals (note here the similarity to the ratio favored by nazi skin heads when they beat people up). One such incident occurred in San Jose about four years ago. Two members of the Socialist Workers Party were selling their newspaper outside a downtown supermarket when they were accosted by no less than five RCPers. The Maoists threatened the SWPers with an ass-kicking if they didn't get out of there and stop "spreading lies" (i.e. selling their paper). The SWPers, knowing the RCP penchant for violence, made a hasty retreat. Thus, once again the RCP thought police succeeded in protecting the masses from exposure to "incorrect" politics. In the days that followed, virtually the entire Bay Area left came out and roundly condemned the RCP for its thuggery and intimidation. It was pointed out that the RCP's bullying tactics can play right into the hands of the police, who would be more than happy to referee clashes between radical groups: "Now commies, don't fight!" Whack!!!

I've only mentioned shit the RCP has done here in the Bay Area. I'm sure people in other parts of the country have their own horror stories to tell. Suffice it to say that all of this clearly shows the fascist character of the RCP and should disabuse anyone of the idea that this putrid cult represents anything that even remotely resembles a more just society.

If anyone in the punk/hardcore scene really wants to work for peace and for social justice, there are plenty of excellent groups you can network with. But if you want to fight censorship and state control, if you want to stop war preparations, if you really are for the rights of minority nationalities, women, and gay people, then the RCP and the RCYB are the LAST GROUPS ON EARTH you should want to join or support. Enough said. Skate and illuminate, Tommy Commie/ 164 Shipley St/ SF, CA 94107

Howdy!

Gee, is it just me or is white hate racism on the rise in this country? I mean, look around, the media (in all its

wankiness) is even using nazi skins in their "tragic youth" stories more than they ever used punx, hippies, etc.

O.K., what I'm trying to get at here is this: go study up on pre-WWII Germany and compare it to modern America. Shocking, huh? The parallels are too fucking scary. The economy, society, and general social climates are almost identical! Remember that Hitler's initial buddies were street thugs and fuck ups? Maybe if skinheads (nazi skinheads, that is) grew out a little hair and wore khaki uniforms it'd be more visible.

What can you do? Well, lessee... try standing up to racists at any chance you get, talk to people you think possess intelligence with intent to communicate, boycott moron bands like the Cro-Mags, Warzone, and Skrewdriver, try to subvert in any way the potential upcoming US tour of Skrewdriver or any other bunch of racist assholes, and finally, take a fucking stand against the tide of racism. Without everyone's help, we can't do shit. Oh, almost forgot - support Oi Polloi! These guys represent what skins really should be!

Subversion and general wickedness, Trevor Strife/ 711 Lone Circle/ San Antonio TX 78258.

P.S. This is for the anonymous guy in #58 who called himself "Oi! The Cocksucker:" Glad to know you're out there, man! Come down to S.A. sometime if you want a real definition of lame. Woodshock - Rest In Punk!

Dear Folx,

I've GOT IT!!! I have masterminded the way to put Tipper Gore and her retarded cronies out of business for good! Here's the plan: to inundate the P.M.R.C. with more so-called "offensive" material than they'd be able to witch-hunt in their natural lifetimes. Here's all you do: go through all your back issues of MRR, Flipside, Forced Exposure, etc. and photcopy ads for records & tapes, reviews, articles, song titles & lyrics, the works, and SEND THEM along to the PMRC!

For example, here are just a smattering of band names pulled from just two issues of MRR: Deja Voodoo, Horny Genius, Libido Boyz, Suicidal Infants, Rednecks In Pain, Strap Ons, Filthy Few, God (!), Massacre, Mental Disturbance, Vibrators, Spermbirds, Capital Scum, Hard Ons, Raped Teenagers, Sacrilege, Christ On A Crutch, Necromancy, Sodomy Law, Dayglo Abortions, Butthole Surfers, This Fuckin' World, Bhopal Stiffs, PTL Klub, Pussy Galore, Vatican Commandos, Systematic Death, Dead Again Christians, Lesbian Bingo, Porno Dracula, Fudgepackers, Naked Lady Wrestlers, Gay Cowboys In Bondage, etc., you get the idea.

The goal would be to make Tipper & crew realize they are fighting a losing battle, that there are simply too many thousands of bands, zines, fans, records & tapes out there to possibly keep up with. And most of all that, yes, this IS America and we will write & sing about whatever the fuck we WANT to and let them take their half-assed warning stickers elsewhere. I believe if we can demonstrate the sheer MAGNITUDE of the situation, the raw NUMBERS they're dealing with, they'll tuck their tails between their legs & close up shop once and for all.

It's important to stress that the VOLUME of "underground" stuff far surpasses that which is "mainstream," that it would be futile, as well as a legal invasion of privacy, to even consider trying to get warning stickers on the tens of thousands of $2.00 cassettes available through the mail. We need to show these people that we are a much stronger and dedicated network than they can ever hope to be. Let's put the laws of FREE SPEECH to work for us. FLOOD THE PMRC offices with all the grunge you can lay your hands on! MAKE THEM REALIZE THAT OZZY IS JUST A DROP IN THE BUCKET!!! Let's get them out of our faces NOW! C'mon, gang, take a few minutes & send Tipper a present. You could even pretend you're a concerned mom that found 'this filth' in your daughter's dresser! I'm serious. If we can get an avalanche of mail over there, they just would conceivably hang it up. It's time for the shit to hit the fan, troops.

While you're at it, send $1.50 and a legal-size envelope to Frank Zappa's organization to get the Z-Pak, a very informative bunch of documents which will open your eyes to the danger inherent in ignoring these groups any longer. Listen to Jello's No More Cocoons LP. Find out what groups like Freedom Village USA are trying to do to normal kids. The Zappa address is PO Box 5265/ North Hollywood CA 91616, and they do great work. FIGHT CENSORSHIP! STAY INFORMED! DON'T TAKE ANY SHIT! Send your faves to: PARENT'S MUSIC RESOURCE CENTER/ 1500 Arlington Boulevard, Suite 300/ Arlington VA 22209. The phone # is (703) 527-9466 and BE CREATIVE! Do more than just whine! If you were aware of the sneaky & underhanded ways these people get money and use their political connections to get things done, you'd be APPALLED! Let's keep in mind that the same kids they're so 'concerned' about can walk into any drugstore and pick up a copy of The Exorcist and read about a young girl who masturbates with a crucifix, or any other sex-and-violence-ridden bestseller, or go to any public library and see the work of, say, Michaelangelo, which happens to show human genitalia, etc. The bottom line is, if you're gonna censor any one thing, you're gonna have to censor virtually everything. GIVE UP, ladies, and let us experience the world AS IT EXISTS, lest we all end up like you, with nothing better to do than dictate our narrow-minded, spoon-fed lifestyles on the rest of the world. I'd love to hear from anyone, especially those in the area to go to shows with.

Joe Coughlin/ 424 West Second St #2/ South Boston MA 02127

MRR,

Friends, our freedoms exist with the help of education and I am glad to see so many exposing truths about ignorant sexist, racist, consumerism. The young need to educate the old by learning about labor and environmental issues, tell your voting age peers factually what needs to be done. Agrarian reform, basic nutrition, reduce to zero the amount of toxic pesticides and herbicides being used, world economic reform, an end to all militarism. Violence is deplorable, condoning it or accepting it is just as bad. Buying role model toy guns and GI Joe dolls contributes to the very attitude which has gotten all of the other forms of music labeled punk, folk, reggae, jazz, some rock all get political.

We must detest and boycott racist employers, producers, governments, companies using 3rd world labor at 18th century wages. You and I my friends cannot compete against such multinational slavery without realizing we are all on the same side, the world.

Yes, I think these letters to MRR are all great too because any of the undecided readers will see just how much support sanity and compassion has, meaning reality and effort = a better society.

I too would like to know about demonstrations because we must "Stand up for our rights," (Bob Marley!) and "Get together and love one another!!

One love, Uncle Steve/ PO Box 1310/ Morgantown WV 26507

Dear MRR,

 # 82658-012

Young and isolated away from all
Graduated to prison from juvenile hall
Twenty one and confined to a cage
Twenty one years, of pent up rage
Locks and cuffs and related stuff
Guards and towers I've had enough
Acceptance offers no recourse
Denial only makes things worse
Steel and concrete, cold and gray
Haunted by thoughts of yesterday
A normal existence is out of reach
Turmoil and pain is what they teach
Under the pretense of rehabilitation
Deceit and lies of a crumbling nation

Robert J Booth/ #82658-012/ F.C.I. Tuscon/ 8901 S. Wilmot Rd./ Tucson AZ 85706

Dear MRR Readers,

Drugs-Yeah, have you thought about how so many people rely on them, no? Well think about it again. People go to parties/gigs..."Got any blow/wheres the speed? whatever," in fact these people can't talk to people without being out of their fuckin' heads. They don't realise how the drug takes over them. Wow I can see things more clearly now - but can they? It's obviously escapism but you can't escape from the reality of life forever.

What about the other aspects of it all. Oh yea right on ban APARTHEID goods stop exploitation of whatever but do they consider the source of their pleasure.

They should stop to think about the poor peasant picking it for a mere existence while the filthy rich bastard lines his own pockets. He doesn't give a shit about anybody, I'm not writing this to slag people off just to make people think.

Steven/ I7 Coronation st/ Barnstaple/ Devon/ EX32 7AY/ England

Dear MRR and M&J Dudas,

In MRR #60 Matt and Janet Dudas put in a plug for Jesse Jackson. I applaud them for having any hope at all in conventional politics, in which at least 99.9% of the world's actual power exists. The idea is to improve the system rather than smash it.

However, there is a point of Jackson's politics that is obscured by his economic and foreign policy rhetoric. He has been called a cultural fascist. I think of him as a cultural conservative. Never forget that he is an ordained Baptist pastor. Never forget that this evil drug threat he always mentions has to be met by the only means available to an authority—the exercise of power. I challenge anyone to show how that sort of top-to-bottom mechanism can effectively reduce recreational (but dangerous) drug consumption without compromising individual rights. Even Newsweek has been fooled by the smoke screen: "Only a few years ago, militarizing the war on drugs was viewed as a conservative idea. It took Jackson to make it liberal." (Is the conservative tail wagging the liberal dog?)

Here is an excerpt from Playboy magazine March, 1977, pg 55 under the section labeled "...what's happening in the sexual and social arenas":

"Push" Comes to Shove

Chicago — The Reverend Jesse L. Jackson, president of Operation PUSH, is planning a campaign against the radio broadcasting of songs that he believes promote "sex without responsibility." The prominent civil rights leader plans to convene a conference of disc jockeys, radio-station executives, songwriters, community leaders and representatives of the FCC in hopes of persuading radio stations to voluntarily eliminate sex records from their programming. But he also raised the possibility of a boycott against selected recordings. He cited such songs as "It's All Right to Make Love on the First Night" and "The More You Do It" as examples of music that glorifies irresponsible sex among young people and contributes to a national "crisis in morality." The reverend has also taken public stands against marijuana decriminalization and legal abortion.

Jackson is not Ronald Reagan, Big Brother, or Jesse Helms, but he is not a cultural liberal either. My personal belief is that he is head and shoulders above the rest of the bunch because of his economic philosophy, but I think America would be better off if a less authoritarian candidate could win (Fat fucking chance!)

Incidentally, I'm making a typical appeal for mail correspondence. Sioux Falls, SD is very closed minded, so send me interesting letters.

Doug Vogt/ 1328 E. 3rd St. #2/ Sioux Falls SD 57103.

Dear Friends,

Once again Rev. Jerry Falwell has thrown his hat or should I say his asshole into the American political ring. This time Jerry is soliciting money for suspected felon Oliver North.

I urge all readers of this publication to call the Oliver North Iran-Contra Defense Fund at 1-800-453-3800. Better still call this number dozens of times a day and pledge residents of your local cemetary.

Peace and Love, Kurt Priebe

To all fellow tax-haters:

I hate the US government and the way it is destroying our environment, freedoms, pride, quality of life and those of other countries too. I'm sick of huge corporations polluting and screwing their shitworkers and not paying any taxes. This basically sums up why I'm writing. As of this moment (but not for long if I tell my boss to shove it) I am working as a "freelance" graphic artist's assistant. It's only called freelance because I'm part-time and he doesn't have to give me benefits or withhold taxes. This last item is what's important. I've been trying to get the name and address of any tax-resisters' or tax dodgers' organizations that I know exist. I always threw that info out because at one time I figured I would be getting a paycheck from some rip-off corporation for the rest of my life. I'm not out of the hole yet but I'm working on it. So instead of paying the shit IRS next year a mountain of taxes that weren't withheld, I'm going to be a conscientious objector. I ain't paying taxes no more. If any one out there could help with some info, I'd not only appreciate it but could do a favor in the future perhaps. (I wrote to Mother Jones once but they're not radicals anymore and they didn't reply).

Thanks, A.T. Gerfin/ 29 Charles St. #5E/ New York NY 10014

Hi,

Just a few words to say that Conflict owe me $20 Canadian for the 2 LP "Turning Rebellion Into Money" never received. $20 isn't big for you, but me I'm not rich...I first ordered the records in October '87. Then I received the lyric sheet (with no records!?). No explanation. I wrote back and no answer...So Conflict give me back my money or I'll tell mom!!

Eric Marcotte/ 96 Vieux-Chemin/ CAP-SANTE GOA ILO/ P.Q. Canada.

P.S. Liberty isn't understood by many anarchists...

MRR,

I don't know if you can help me with this: I read in your mag that Systematic Record Dist. went bankrupt. I am probably one of many persons who got ripped off because of this. I sent in an order for records totaling $52.88 (check was cashed 12/23/87 - Merry Xmas!!!!) and I never received the records. I also wrote to Systematic inquiring of my order and included a SASE with no reply yet. My question: Is there any way to recover my hard-earned $? My local post office is of no help. Any comments or help would be appreciated. Sincerely, Bob Jager.

33 Mill St., Apt. 3-Q/ Newton NJ 07860.

Dear MRR:

Hello, my name is Jon Bird. In this letter I would like to give my views on recording advancement.

As a professional in music, I get a chance to talk to a lot of people. One person was a lead singer for a very powerful band in Gainsville, FL. He said "I was just on tour of the south east, and I found that people pay more at shows once they cut an EP or an LP. They're just not in the market for people with tapes."

On the other hand, there are people like myself who prefers to use, buy, or sell tapes. And here is why...

Tapes: Larger market, safer to ship by mail, better for storing, more clear sound and more singles now put out on tapes.

Records (wreckords): Easy to damage, more

costly to ship, smaller buy-sell market, and more bulking.

To complete this I say "If a band has a tape on the market that sells good, you should pay the band a fair amount." Inner peace to all,

Jon A. Bird/ Rt. #4 Box 652/ Lake City Fl 32055

Indie labels & world friends:

Our label, Vinyl Communications, and some friends are opening a skate shop/HC record store in the south San Diego area. It's open now (we're paying the rent). We're all set to either take any hardcore records/ tapes on consignment (we pay you after we've sold half of them) or in trade for V.C. records (A.P.P.L.E., NEIGHBORHOOD WATCH, CRINGER, AMENITY) and/ or BCT records & tapes and/ or Lookout Records. Any quantity up to 30 each (for now, more later probably) is welcome, surface or air.

For years there's been a record shop that carries punk in central and northern San Diego area but never in the south bay. So here we are.

We know it's usually hard to distribute your zines, so we'll gladly take up to 30 each, more after we sell them. Also welcome for consignment /trade /etc. are stickers, books, T-shirts, videos, buttons, band demo tapes etc. This is a cooperatively run place instead of financial investors we have people power and it's working so far.

The record shop's name is also Vinyl Communications. We will also be selling stuff via mail order so write for stuff. Also we'd really like to have ads in your zine so please write for some sort of trade/ consignment/ whatever ok. If things go well we hope to put any profits into doing local gigs, we'll see.

Currently people making this store happen are area bands, bct, local punk rocks, skaters, Amigo zine and prostitutes that walk around there - if you're hot in your pants and want to risk a little AIDS.

We're happy to work with distributors (goodbye Systematic - you made local San Francisco record buyers happy but you did it by not paying world Indie labels, thanks for nothing kids). We naturally prefer to work with indie labels worldwide, cutting out the distribution middleman. Of course Blacklist, a non-profit distributor, should be a hotshit world source for stores and we will be working with them, naturally.

We plan to show movies & have spoken words in the back room, so if you have or do either, come by (or mail yourself to us) and we'll view/ listen to ya. We also want (gimme gimme gimme) any band propaganda like posters, artwork etc.

Entertainment is cool but we also want to do educational/ political stuff so send that animal rights/ Nicaragua rules/Reagan sucks(oh so sweet) stuff for us to brainwash susceptible young punk minds (& those innocent skaters that wander in for their skate goods!).

Please pass this info on to people you know who have goods for distribution in the store, as we don't anticipate having enough extra money to do regular mailers. We did raise about $1000 with benefit local gigs and personal money plunged into the project. We will gladly answer all mail, promptly as well as stick by our consignment /trade /prepurchase agreements, no fuckin' around. We hope to be here 5 years from now, this is no flash in the pan. We're serious (it's $540 a month rent, that's no play time). This is not a "to make a living enterprise". It's an effort by and for skaters / punks, like most indie labels. Thanks, be seein' you. Bob, Tim, Barney Love, Doug, Chris, Lucinda, Eddie, Tom, Uarry, Sergio, Heidi, Jasmine, Jan, Anna and a coming and going group of action oriented youth from the healthy Chula Vista/San Diego area scene.

Vinyl Communications, 247 1/2 Broadway, Chula Vista, CA 92010. 619-476-0909

Dear MRR,

I'm bringing over SO MUCH HATE from Norway in August and I need some help with the west coast. So Much Hate will need to use another bands equipment for each show as they are coming "officially" as tourists. If you know of any bands who may be willing to help with the west coast please let me know. Thanks,

Karl (OTT) /PO Box 99/ Guilford CT 06437

Dear Mordam,

This is Victor Garcia-Rivera of Smear Records/ The Edge, responding to the article in MRR on your new distribution system. I applaud your efforts, especially in light of the demise of Systematic distribution. A small label like us finds it impossible to find anyone to take items such as seven inch singles, even on a consignment basis. For example, our 1st release, THE BANJO SINGLE by The Edge, came out last spring. Of the first printing of one thousand records, only 150 are left. Yet we only had one distributor, Systematic, and they accounted for sales of only thirty records! Besides promos, we sold the rest at gigs, through mail order, and on consignment at record stores locally. Clearly, there was a demand. Our wholesale price was a little over a dollar, less than half the retail price, so the profit margin was good. Yet, we could only find one distributor to take the single. It was probably just as well, as they would have probably ripped us off by not paying!

I think this example illustrates the need for an alternative. The problem I foresee is avoiding the fate of Systematic. One of their problems was that they had a reputation of stocking releases that didn't sell. This point was brought out to me by a friend who ran a record store in Cincinnati. He once told me: "You can tell what records never move from this store by looking at their code (their records were marked according to which distributor supplied it). All the turkeys belong to Systematic." One reason for this was that most of the bands stocked by Systematic were obscure. Most small bands can ill afford to take out ads in major fanzines, let alone get an interview from these 'zines! I'm going to croak if I buy one more fanzine with a feature story on Husker DU or the Replacements or Big Black, for that matter. Nothing against any of these bands (RIP, Huskerboys), but HOW MUCH DO YOU NEED TO KNOW about these bands? They've been covered so many times that if you do any reading at all, you soon start to gag on the overload of material. I applaud MRR for their dedication to covering lesser known bands. Whatever gripes anyone may have with Tim & co. for their political viewpoints, they cannot accuse them of supporting the status quo. I call on other fanzine editors to adopt this approach. I know you need to sell fanzines fellas, but give us something fresh. Incidentally - this is the approach Spin magazine takes. They figure that if they put Bon Jovi on the cover, they can sneak in an article about Squirrel Bait on page 24, and thus nab the unsuspecting everyman who's scanning the Seven-Eleven store newsracks for a magazine to buy. Substitute Corrosion Of Conformity for Bon Jovi and Tower Records for 7-11 Stores and you begin to see the mindset of fanzine publishers. Another problem facing the "little bands" is the lack of money for advertising in fanzines. Say that, for even one month, you want to take out an ad in all the biggies - say, MRR, Flipside, Forced Exposure, and smaller zines like XXX, Suburban Voice, Jet Lag, etc. Figure on at least a thousand bucks, and I'm only talking about one month! Homestead Records can afford to put up this kind of dough for ads, because they're bankrolled by a distributor (Dutch East India). A solution? How about cooperative advertising? Let's say that Mordam's new distributor (name?) gets a few small labels, such as ourselves (Smear) to pool some money together to buy ads in a few zines? How about getting some breaks from these zines in return for promos, such as free records for giveaways, etc.? Let's face it, one reason a lot of small bands don't sell records is that people don't know about them. You've got to advertise, just like the big boys do.

I hope this triggers some thought on alternative possibilities on record distribution. This may also shed some light on the unenlightened as to the current economics of the indie record biz. Let's face it, boys and girls, that's what this problem all boils down to - economics. If Mordam's new scheme is to succeed, it must at least break even. And breaking even involves those boring old prin- ciples taught to meathead marketing students at lesser universities everywhere - make your product as good as possible, let your customers know about it (advertising, zine coverage), and be reliable (send orders out on time, be consistent). That's what it's gonna take for us to all keep our heads above water. By us, I include lesser known bands, fanzine publishers, small indie labels, and fans of underground music. As a veteran of this crumbling scene, I've witnessed how what was once, earlier this decade, a vital, kick in the balls alternative to formula music has become the monster it is today. The Dead Milkmen on the Billboard charts? TSOL with makeup consultants? 7 Seconds as U2 Too? Who would have thought. No wonder Big Black threw in the towel... Let's hope this new distribution works. If it doesn't, I'll find better ways of filling my leisure hours - sports,films,books - because music sure ain't cutting it like it used to! Signing off,

Victor Garcia-Rivera/ Smear Records/ The Edge/ 5862 Windermere Lane/ Fairfield OH 45014

Hi Victor,

Yeah... you understand what I understand in beating your head against the damn alternative distribution wall for the last couple of years. And it is just as you say that has spawned Blacklist Mail Order. However the common misunderstanding about Blacklist is that we plan to distribute. We only intend to do mail order. Maybe this will change later but being equally frustrated, our intention is to bypass this sucky distribution system that doesn't seem to work for us smaller guys anymore. Our orientation is completely for the small labels, bands, and publishers as well as for the real fans. We are buying from small labels and selling directly to the people who want it at a decent price. That's the plan. And even though we have to break even, (and that's all, being not for profit) we have no intention of treating fans and small producers as shabbily as we've been treated. We will fill orders quickly and we will pay.

As for your distribution ideas... that is sorta what Mordam has been trying to do here for the last couple years. Bring a few labels together and sell as a group to survive. It can work for other areas too...both geographically and work wise. It's still a great idea. I urge you to realize this in your area.

Blacklist Mail Order can be reached at: 181 Shipley St. San Francisco, CA 94107. Tel: 415 957-9390. Thanks for the support,

Ruth Schwartz/ Mordam Records/ Blacklist Mail Order

Dear Friends and MRR (and record collectors),

Hello folks, Wally here! I've got some real bad news to report to everyone out in the land of "core." During a recent earthquake here in Alaska, about 1000 records and a bunch of tapes, art zines, and other things dear to me were ruined by steam pipes that burst and other disasters too! We had a comp LP due out soon, and those master tapes were ruined, and also a bunch of records that we were distributing got ruined also. Instead of making others suffer by not paying their due bills or cancelling promised projects, we're going to AUCTION OFF ABOUT 1000 LPs and EPs real soon. See the details in this issue's ad. This really sucks and I hate to do it, but to me it's the only alternative I have left. Send for a free list of records to be auctioned off and if possible a list of what you've got, too. I'm still going to collect stuff and trade. For $1 you'll get monthly updates if you bid and if you send stamps back you'll get credit toward bids and stuff for sale, too. Like Chris of BCT, we hope many people find what they're looking for and this will also help us help others in punk. Oh yes, you fuckers who owe us money, fuck you, i.e., distributors, friends (?), and other slime! Thanx, Tim, for the space for this, and the help. Hope to hear from you people soon......Peace,

Wally @ Phantom/ PO Box 100320/ Anchorage AK 99510

Dear Tim,

ATTENTION punk/hardcore bands all around the world! I'm trying to make an international comp cassette, so please send good quality demos for it. All senders will get a free copy when cassette is ready. Thanks! Address is:

S.H.J. Records and Tapes/ c/o Risto Eronen/ Koivumäki/ 58920 Kolkontaipale/ Finland

Dear MRR, Readers, etc,

This is Billy from HALF OFF/ NEW BEGINNING here and I just wanted to let everyone know about some changes. Okay first off, NEW B. has a new address so if you want to order any records write to the new address below! Okay, second off, the Underdog and Crippled Youth singles are long gone out of print so you can pay around $30 for them in Bleeker Bob's. Or Zed for that matter! Anyway, we pressed about 1000 Crippled Youth on black vinyl w/ a normal sleeve and 800 on clear vinyl w/ a messed up back cover! As for UNDERDOG we did 1000 w/ a black back sleeve and another 1000 w/ art on the back and then about 200 on blue vinyl. As for Negazione there are only a few left so you're probably out of luck as you read this! As for the HALF OFF... it is still in print and we did 150 on red vinyl.. all gone!! Now, anyone that sent in $ for the Scrapple for Felis split 7", I don't know where you got your info, but we haven't even stated a price yet, and it hasn't even been recorded yet! After two years we're going way strong and our next release is the best one yet in our eyes! It's PHC from Pomona. They used to be called Pillsbury Hardcore but they dropped a guitar player and the name and kept the initials which now stand for Pissed Happy Children! By the way, HALF OFF are doing a U.S. tour this summer and we want to play your town so drop us a line and give us your local promoter's #. For booking call (213)434-8889, but that # is not for correspondence! Well thanks to everyone for all the support! HAIL SATAN, SGEP, BILLY/New Beginning/ 3935 E. Broadway Suite 159/ Long Beach CA, 90803

Touring Bands!!!

If you need a place to play that has cool people working and a fair, if not low door price contact Ben Weasel and Matt Pookums at PO Box 37/ Prospect Hts./ IL 60070-0037 to play Durty Nellies - a very cool place. Ben and Matt started Out Of Control - a booking agency that is fair to all bands. The crowds are great and very supportive! This is the only scene where girls and guys dance in the same pit at the same time. Violence is not tolerated and I think it is a step in the positive direction. Out Of Control can put the bands up for the night. If you don't believe me, ask Toxic Reasons, K.G.B., Operation Ivy, Sloppy Seconds, Desperate Minds, Zero Boys...anyway...Thanks, I mean THANKS to Ben and Matt and everyone that has anything to do with Out Of Control!!!

Thanks, Mary Wicks

P.S. I'm moving soon so all my pen friends; I'll write you with my new address.

Dear MRR Readers,

This is Fraser Sims of Starvation Army in Cleveland writing in to clear up a few minor discrepancies involving us. First of all, we would like to sincerely apologize to any and all readers who have responded to our ad in the last few issues of this magazine and haven't as of yet received their orders. We offer no excuse, only an explanation. Two members of the band were in jail for disorderly conduct (not weapons and drug trafficking as is popularly believed in these parts for some absurd reason). The charges were trumped up by local authorities distressed over the abundance of SA graffitti in Cleveland. Seems they think we're a gang and not a rock band.

To cut to the heart of the matter, the ensuing legal

fiasco burned up alot of our time and finances, forcing us to neglect our mail order duties. However, everything is now cleared up with the law, and we have processed all orders up to date. You will receive your records and/or T-shirts and stickers very soon if you have placed an order. Please accept our apologies.

The other problem concerns rumors of illicit activities on the part of our band.These rumors, in the wake of media induced gang hype, have caused us to be blacklisted throughout the Cleveland area. On more than one occasion we have been falsely accused of somehow being affiliated with the Cleveland faction of a Los Angeles based gang. True, our drummer is from LA but that's our only connection to the West Coast. He is indeed an ex-convict, but his incarceration had nothing to do with gangs or drugs.

I hope people will stop making accusations without having anything other than rumors to go on. You know who you are. Thank you for letting us clear these orders up and Brian D., please send us your address again, we lost it! You will get your records. Very truly yours, Fraser A. Sims/ Starvation Army

Dear M.R.R.,

I regulary read your magazine and have never had the opportunity to write to you. In fact, I have to add that I'm not writing this letter "with a light heart", but I really had to do it.

Around Sept. 1987, I saw an ad in Flipside for MAMMA JAMMA, independant mail-order service from Hermosa Beach, California, who have also run ads in MRR. I asked for a catolog which I received one month later along with a letter from a guy named Steve.

Available were some records I was looking for like a D.I. cassette, FEAR "Fuck X-Max" 7", DILS "I Hate the Rich" 7", and so on... So, in Nov., I sent them an international money-order amounting to $66.20 plus mailed a letter letting them know what I ordered.

About 2 months later, while I still had not heard from them, I phoned Steve and he told me that the parcel was on the way, mailed one week sooner (by surface:though this is o.k. as I only paid for a surface shipment...).

As far as I can remember, I phoned back at the end of Feb. and did not have a satisfying reply (Steve was not here and his friend told me that he was transmitting the message). Recently, (one month ago)I wrote back this time with acknowledgement of receipt and told them substantially that if I had no answer by return letter (and of course, I had not!), I would have to inform Flipside and MRR. That's what I am doing.

Last but not least, I am interested in trading records with fair people: I have some good and rare records to offer (Nihilistics 1st 7", F-UPS "fu-82" 7", ART PEACE/ EXILED split 7", B.FLAG "TV Party" radio promo 7", STALIN EP's, etc... plus I am mostly interested in American rec. like LEWD 7", S.DIST. lst 7", T. REASONS "Ghost Town" and "War Hero" 7"s, B.BRAINS "Pay To Cum" 7", FOD "Powerload" 7", FREEZE "I Hate Tourists" 7", "Process Of Elimination" comp. 7", etc... Please send trade list to:
J.F. Jiminez/ 18, Rue Marceau 78800 Houilles/ France

Hi Everyone...

This is Timojhen, formerly editor of No Edge fanzine. No Edge has folded, due to several reasons, none of which are really worth going in to. It was a excellent experience, and thanks to all those who wrote during it's exsistence. As I'm not really interested in starting another zine just yet, I have come up with another way to help out. I will type, format and print lyric sheets, letterhead, ads, or whatever for those who need such a service. This could prove helpful to bands releasing demos, people looking to start a mail-order business or whatever. I have a MacIntosh computer, and access to a laser printer, which enables me to get typeset quality for almost nothing. I can do all this for free, provided return postage is included with any request. I would like to stay involved, and keep meeting new people, so hopefully this will be a productive and constructive way of going about it. Anyone who could use help in producing a clear, legible, and easy to read lyric sheet, or who would like material to be formatted, feel free to write. Hoping to hear from you in the future.................Peace.
Timojhen/ PO Box 39638 / Rochester, NY 14604

Dear Maximum Rock and Roll,

I'm searching a great many bands from the whole world for some international compilation tapes,everyone interested please contact me or send best a demo tape and some information about your band.
Positive Outlook Tapes c/o Richard Nossar/ General Mendiburo # 751/ Sta.Cruz Miraflores/ Lima/ Peru

Dear MRR,

I have some disturbing information to pass on to anyone planning to come to Hollywood soon. (If anyone out of the state or U.S. doesn't know about the pigs' new thing called "gang sweeping" in the southern California area will be informed now.) O.K., you see, they have sent 1000 new cops out to attempt to stop gang violence. Well, apparently they think the punks are some big gang also. I live in Hollywood and the scene here exists on Hollywood Blvd. and all of us are getting searched and arrested at gunpoint for so called "blocking the sidewalk". (I must say I haven't been arrested but that's just becuz I haven't been down there lately). One of the people that did get arrested was my best friend Esther, and they arrested her when she was waiting for the light to turn green so that she could walk across the fucking street! I mean this is fucking absurd! What can the scene here do to stop this bullshit? NOTHING? Now I can't even go to the Blvd. becuaz I'll fuckin get arrested for blocking the sidewalk! If anyone would happen to have any ideas or comments about what we can do about this I beg you to write! Thanx!
Thame c/o Waldo's Guitars/ 7406 Sunset Blvd./ Hollywood, CA 90028

Dear MRR:

This is a letter about racism. Here's a hypothetical situation. Say a black man (or woman for that matter) applys for some corporate white collar job. He's fully qualified for the position in which he's applying, has the necessary degrees and everything. The person conducting the interview is very keen on hiring the black man. He puts the application before the board of directors. Everyone is impressed with the black man's credentials. All except one person. Let's say that this one asshole happens to own the company. He sits back and laughs and tells everyone matter-of-factly, "I don't want a black person representing my company and I don't qive a fuck who objects to it." Now, are all the people who want to hire this black man goinq to put their own jobs on the line? I think we all know the answer to that question. And why should they? They'd loose their jobs and the black man still wouldn't qet hired. Two get fucked for the price of one! Meanwhile, the poor black guy qoes around thinkinq that he's got the job. After all, the interview did go very well! The person conducting the interview practically guaranteed him the spot! After a while he starts getting nervous and calls the company back. Does he get a straight answer about why he wasn't hired? Shit no! Telling him the truth would open the company up for a possible lawsuit. Business continues as usual, the status quo is maintained, all because of some bigot with a little bit of power!

Now, here's the fucked part. This isn't a hypothetical situation at all. This is something I saw recently at the place I work. Since we were in school they've told us that everyone has a chance to own a piece of the American dream. Everyone that is, as long as they're white and from a upper or middle class background. The answer isn't in hiring quotas. This company hires plenty of non white people. Just not for any job with any possibility for real advancement. My own feelings are mixed! I don't like my job and I hate the idea of working to make some racist rich. There are some plus sides too, however. Most of the people I work with are nice,it's not too far from where I live, so I don't have a long commute. And it helps pay the bills (which I have a hell of alot of). I've bounced this problem off friends and the reaction I've got has ranged from "just ignore it" to "report the son of a bitch". What the "report the son of a bitch" crowd hasn't been able to tell me is where I report the son of a bitch to, how deeply I'll have to get involved and what kind of documentation I'll need. If anybody has that information, please write to White Boy in care of MRR. I don't know what I'm going to do yet or even if I'm going to do anything at all. All I know is that I'm pissed about this situation and would like as much information as possible to help me reach a decision.
White Boy/ Los Angeles, CA

Dear Max RnR,

Is honey really flower cum and bee vomit? Are baby tofus kept in really small pens and kept anemic to promote white flesh? Do they make "miso" taste that way on purpose? Is yeast an animal or a plant?

As a vegetarian, these questions are important.
Bambi/ The house next to the house that looks like all the others/ Suburbia, CA

P.S. Lets homogenize and blend and all follow some stupid trend.

Dear MR-N-R,

A number of months ago Youth of Today played in NJ for the first time, taking place at a county college. They played well, and naturally between songs they would say "positive" words. One thing I noted that Ray said was about how much he hated "City Gardens" and "Randy Now." Also he stated how they would never play there. After that I figured that they would play there about the same time hell would freeze over. Hell hasn't frozen over, but they did play "City Gardens." I can't say the word "hypocrite" doesn't come to mind. Or "stabbed in the back," some of your very own words. Although I'm personally not straight edge, I did once believe in your lyrics. And on the other side of the "positive straight edge bandwagon" we have "Crucial Youth," who have received a lot of attention. I must agree they are very funny. However, not original. The first sarcastic positive band was Generic Youth.

Thank you for your time, Greg Riley.

Dear MRReaders,

I have something serious to write about. It's about rape! I just want to open up some eyes and make more people aware that you're not safe in your own town. Whether small or large there's always a chance to become a victim. I live in a pretty small town and I was attacked. It's hard to make the incident go away. But I'm more aware of my environment. I just hope you're all aware of things, because I sure thought I was. Sometimes you can't talk to anyone about it. That's why I need to hear from people who've been in a similar situation. I know there's other things in this world just as severe like child abuse, molestation, and murder. Whatever it is you need to know you're not alone.Please write.
Alone??/ 4685 Aragon Dr/ Carpinteria/ CA 93013

Dearly Beloved,

May I please have my opinions heard even though I own no typewriter? Directed at "Oi, I hate you" and "Paranoia don't make me write etc. etc." You people suck! I used to be like you two but you know what happened? I CAME OUT OF THE CLOSET!! I could give a shit what semen (sperm) is secreted for. Do you only have sex to make babys? Since we're talking nature let me ask you this! If hair is supposed to keep growing, why do people keep cutting it.

Well my feeling is, homophobic people realize their homosexual tendencies and are afraid of them. So they cover them up by hating all gays.

I used to be a skin head too but I'm not anymore.
Guess which one, Terry.

If they won't sign theirs, I won't sign mine.

Dear MRR,

Several days ago I was examining my dorm room walls to see where I could make space for some new art prints when I noticed the dates on a few fliers I had tacked up. The most recent one advertised a show in December, one I had not attended. It struck me that I did not miss them as much as I was nostalgic for the "old days" when I first started going to shows. It really wasn't that long ago. My knowledge of hardcore barely goes back two years. Change is a relative thing and it can be difficult to tell exactly what has changed and what has stayed the same. This is a problem I face when I try to decide why I have become distanced from the hardcore scene. Undoubtedly, in the beginning, I was naive. The first show I went to was great. I felt I had finally found a place where I belonged. Slamming was a trip. It was dangerous, it was senseless; to me it was a perfect outward manifestation of the chaos inside of me. In those days I was very optimistic. I was sure I was becoming part of a group that was unified and supportive. I thought we were going to change something and make a difference in the world. In those days when I was knocked down someone picked me up; when my lip bled, someone wiped it off. When I was hit I felt the pain, but pain was not new to me and the feeling of camaraderie in the crowd of dancers was well worth any bruises I accumulated. I don't slam anymore. The last time I did I got hit on the head so hard my brain rattled. The time before that I was punched in the face twice. Again, it wasn't the physical pain that bothered be so much as the fact that no one gave a damn. There wasn't a sense of sharing, it was kill or be killed. At the places where I get a chance to see shows the pits are dominated by skinheads and I don't believe anymore that I'm only imagining that they don't want me in the pit. People tell me that I shouldn't be so obsessed with slam pits and moshing. They say that it is the music and the words that are important in the scene. This should be true, but for people who aren't in bands, slamming used to be a way of actively participating in the scene. By controlling the pits and making them increasingly violent, a small group (I don't necessarily want to blame only skinheads) has taken them away from other people in the scene and has made involvement much more exclusive. Now when I go to shows I feel like a spectator with no connection to what is going on. The only hope I have as a girl, it seems, is to get a skinhead boyfriend and get close to the action vicariously through him. That option doesn't thrill me; I don't believe it would work. In fact, I find that I would rather avoid hardcore shows and slam pits altogether than go and stand on the sidelines. I suppose I could become a skinhead girl and if I acted tough enough, maybe I would be accepted that way. It is funny that I have to speak of looking a certain way in order to be accepted in a scene that is supposed to condemn conformity.

This all leads to the main question: what position do women take in the scene? The number of female hardcore singers or groups in no way compares to the number of male groups. It seems probable that there are many more women working behind the scenes, helping out with magazines, PR work, and all that. Still, at the shows most sit to the side. Surely we could do more.

As in most cases, I think this whole situation has come about because a few people decided the format of the scene for everyone else. Most people I talk to who really care about the ideas and ideals behind hardcore are open to different opinions and kinds of people. They want to spread their ideas and get everyone involved in order to do this. These people don't discriminate between races or sexes and I think it is they who really represent hardcore. However, there are others in the scene who are much more concerned with being

members of an exclusive group which is "above" everyone else than with actually spreading ideas. These are the people who love to run around with an "I am more punk than you" attitude, and make sure the new kid in the scene gets at least one bloody nose.

Exclusiveness seems to have become the mainstay of the hardcore scene. People evaluate each other on the basis of their hair, their clothes, and whether or not they mosh, instead of by their characters or ideas. People I meet often say that they have wanted to talk to punks they have seen but were afraid to approach any. They thought that punks would look down on them because they were "normal" and would make fun of them. I used to be scared to approach a group of "normal" kids for the same reasons, but now when I do and I talk about my beliefs and the ideas expressed in hardcore songs, they are generally interested and surprised to learn what hardcore has to say. The hardcore scene is becoming eerily reminiscent of some kind of punk fraternity complete with its own forms of initiation, its own bywords, and resistance to infiltration by women or other undesirables. I think that this trend toward exclusiveness is hindering the growth of hardcore. I also feel that making women feel periphery to the action will alienate a high percentage of the hardcore population, not to mention potential members.

Punk music in the 70's seemed to be connected to a political movement, like the 60's music was connected to activism. Hardcore appears to have lost that aspect, possibly because so many members of the scene are not yet out of secondary school, or possibly because of its exclusiveness. Everyone knows about the hippies, most know about punks, but how many people are even familiar with the term hardcore? Hippies held sit-ins, punks had riots. What are the hardcore kids doing? All three groups have had to deal with bad reps, but at least the hippies and punks let people know where they stood on political and economic issues. At present the hardcore culture is doomed to obscurity. The only press it is getting is about the neo-nazi elements of the skinhead group.

All of the visible aspects of hardcore I've discussed so far are detrimental to the scene and stem from exclusiveness. As a woman I feel this strongly, but I'm sure others feel the same. The slam dance is too much of a punk/ hardcore tradition to disappear, I'm afraid. It will remain a relic of former times. I think it is time, however, for new forms of participation to be found so hardcore can move ahead and be once more meaningful to a diverse group of people. I believe the combination of music and politics is worthwhile. Hardcore shows should provide a place where different opinions are discussed and plans are made for political, social, and community action. The energy generated in slam pits could be turned to effecting the changes in our society that our songs speak of. All movements degenerate in time, and hardcore's time could be up soon unless it reopens itself to interested people of all races and sexes.

Dear MRR,

Since you took the time to recognize that womens issues in our peer group vary from the mainstream of your regular topics of debate, Id like to say "Job well done" to the sponsors of the idea, editors, and of course the contributors who made it happen. This is how I see the value of anarchism — an effective social catalyst to change the muck of a superficial media world from which we derive our information. More tangents of interest should be featured like this on some sort of semi-regular basis. Distraction has its advantages.

Don't label me as an idealist, communist, peace-nazi or mutant yuppie with an ulterior capitalist design. I'm just me here looking at you over there. I consider all options that I'm exposed to. MRR is just the non-commatose environment to create a productive equilibrium of awareness and distraction (DO WHAT?) so that you and I can enjoy the little time left here and now. The presentation of opposing views leads to communication and a foundation for mutual understanding (not to be confused with agreement). Right now the youth are in a minority situation so why not LOOK ahead and see that progression lasts longer than aggression or repression. Anyhow - enough soap-box talk. Here's a few interest groups and their addresses if you're still active enough to lift up the skirts of society to see what's brewing. Guys are invited to have a say too! So find out what there is and do what you want. Just do something.

Somebetty/ 509 E. Cottage Grove #3/ Bloomington/ IN 47401

P.S. Women Strike for Peace/ 145 S. 13th St/ Philadelphia/ PA 19107 — works on reallocating military funds humanitarian interests. Women's Institute for Fredom of the Press/ 3306 Ross Pl. NW/ Washington DC 20008. Women in Performing Arts/ c/o Mary Sabee/ 4208 Nawadha Blvd/ Minneapolis/ MN 55406

Dear MRR,

I am writing to inform everybody of a "little" incident that happened at the MDC show at Fender's Ballroom on May 6th. If you haven't heard, Fender's had a fire sometime around May Ist or so, so the MDC show was held in the other building behind Fender's (I think they call it the French Room). Anyhow, the ticket price was $11 and the room that we were in was like an oven. It had absolutely NO ventilation. Well, one band played, then INSTED went up and got through about 3/4 of their set when the security people informed everyone that we all had to leave for a while so the fire marshal could inspect the building (at 11 p.m.?) so everyone started chanting "fuck you" etc. But eventually we were all outside on the side walk and there were about four police cars. Some people were yelling and stuff and after about 15 minutes of standing out there some dude threw a half full beer can at a cop car and it landed on the trunk. Then other people started throwing rocks and stuff and then the cops came on some speaker said that if we didn't leave and go home we would all be arrested. Right! 500+ people in four cop cars. Right then a window of a house shattered and the cops said "that's it!" and everyone! I mean everyone! started running down the street! RIOT! Lots of people were pissed and people were breaking house windows, breaking car windows, denting cars, running over cars, kicking over paper machines and garbage cans. Then a huge crowd ran towards this market and someone pushed a shopping cart at a moving car. Traffic was stopped by all the kids and people ran over these stoped cars and like kicked the windows and shit. As I heard afterwards, 25+ cop cars showed up. And they were fucking everywhere! Me and my four friends were running away from these six cops with billy clubs and we went down this alley but it was a dead end! Right then we turned around and a cop car stopped and put there big light on us. "Freeze! Don't move." they yelled. They then slammed us up against the car and asked why we were running and shit. They let us go like after 15 minutes. Cops were five and six blocks away from Fender's patrolling and there were unmarked cop cars, too. The sound of shattering glass and sirens could still be heard and if you looked straight down a street, you could still see kids fucking running back and forth, getting plugged in the head by cops and their billy clubs, and fucking just mass confusion. I kind of feel sorry for all the people that live around there because of all the windows that were broken and cars that got fucked up but it was kind of the cops' fault. They were out for blood. It also sucked how punks' cars were getting fucked with too. Oh well, I'm just wondering what Dave of MDC has to say about this?

Igby/ <u>What's The Point</u> zine/ PO Box 929/ Bellflower CA 90706

Dear Igby,

Gee, what an intelligent way to spend an evening. About as intelligent as I would expect out of a bunch of people who would spend eleven bucks for a "punk" show at a shithole like Fender's. Did everyone yell anarchy slogans as they ran down the streets breaking things? What a drag about the "punk" cars getting smashed, though. Maybe they should like get window decals that say something "I am a punk. In case of riot do not attack this car." Of course, that might be a problem because maybe poseurs would buy decals for their cars, too. Well, it's all the cops' fault, anyway, right?   *Lawrence*

Dear MRR,

I just wanted to take the time and give a special thanks to OPERATION IVY of Berkeley for coming to Pittsburgh and putting on a fantastic show. After several discussions with Kamala we finally got it together and it was well worth it! The turn out was surprisingly smaller than I had expected but what can ya do? Whoever missed it, well, it's their loss. This ska influenced band has really got it together, I just hope all the other bands from the Gilman St. Project plan to tour sometime soon. It seems as though there's a very unique environment built up in Berkeley as far as the scene goes. I think if the bands (and fans as well) try, the scene unity can be realized and distinguished everywhere in the U.S. Just like Tim Yohannan sez, we need to reestablish a sense of community in the scenes of America. I think Gilman St. has exactly what everyone wants in a H.C. scene but everyone is too lazy to do anything for it. Lets turn it around! Oh, by the way, I have the OPERATION IVY show on tape. If anyone is interested I'll trade a copy of it for any live tape - it's a must for anyone who collects live shows!

Bruce B./ 8856 Willoughby RD/ Pittsburgh PA 15237

To whom it may (but probably doesn't) concern,

So you know, the THING behind MRR is communication, right? Well, here's THE thing; My name is Eric De Jesus and I sing for the Lehigh Valley band called MUGFACE. But when I'm not doing that (which is pretty often), I'm being a hip History major at Temple University. Now, to further anger the people in my band, I'm going to be attending Temple's London Campus in Kennsington this Fall ('88). So, the gist of the THING is that I want to get in touch with any and all U.K. punk, HC, freak, asshole dork or whatever who may dig U.S. underground culture at all. Plus, I'd like to contact anyone who's willing to show me around old London. Oh yeah, and Europeans too! Christmas break will be spent running around the continent with nary a care in the world, save for seeing bands...

I've lots of live tapes for anyone interested in trading (anybody have live STUPIDS, PRISONERS or SUBHUMANS?). My personal faves are 3, FUGAZI, HAPPY GO LICKY (taped play "Drink Deep" on New Years or something!!!!!) and the ELECTRIC LOVE MUFFIN (who of course are just plain amazing).

Oh yeah, I like doing fanzines: the very last issue of <u>Raw Pogo On the Scaffold</u> that is a big, burly compilation of five and various stuff from previous issues can be sampled for a few stamps. Plus my new zine project, <u>The World Is My Fuse</u> including a John Stabb psycho-analytical interview can be had for a dollar. My housemates and I do a 'punk/ poetics' zine called <u>You're Special</u> and that's free for the asking. So, please write!!! Where's Laurie "Wisconsin" Pagel?

Eric/ 449 S. 43 St/ Philadelphia PA 19104

To the readers of MRR:

This letter is concerning the issue of whether men are biologically more violent than women. Scientifically, it's been proven that they are. There are two sides of the brain— the left and the right. The left controls the intellect, logic, and the analytical processes. The right controls emotions, intuition, and creativity. The right side feels and the left side expresses the feelings. The only words the right brain can say without the left brain are fuck, shit, etc. The left and right brain are connected by "little wires." Men don't have as many "wires" connecting the two brains as women do. As a result, when men get upset, they find it harder to express their anger and frustration in words. It's easier for them to vent their anger through action rather than words. Granted, I am not saying this is the main reason men are more violent because we are brought up in a society where the man is supposed to be the aggressor, but that this may help us understand why men are more prone to violent behavior than women. Sincerely,

Natascha Dimitrijevic/ 41 Cazneau/ Sausalito CA 94965

Dear MRR,

First of all, thanks to all who responded with positive comments to my last printed letter— sorry I couldn't keep up.

This letter is very difficult for me to write, but I felt the subject is important, and I felt maybe some of my thoughts might interest or help others. The subject is suicide. I know there are lots of "afterschool specials," etc. on the subject, but I thought I could add a different perspective - being a person who has survived her own suicide attempt.

Now, there are as many reasons for suicide as there are people who attempt it. As for me, mine stemmed from the depression that accompanies a sort of self-hatred. I have a lot of trouble seeing my good points, talents, etc. I don't totally understand it, but having no self confidence is hell to live with. Hating your looks, actions, feeling that even your closest friends have secret hatreds for you, etc. is extremely self-defeating. One begins to feel unworthy of anything good, and feels that the hurts, and tragedies that they receive are what they deserve for being such a sad excuse for a person.

Anyway, this got so extremely bad, that the thoughts of suicide crystalized as the best solution, and I attempted to kill myself. My parents found me, and took me to the emergency room. After that it was psych wards, medicine, and lots of therapy. After all of that, I feel that I have learned a few things.

First of all, if you are a family member or friend of someone who has attempted suicide, please give understanding, and support. My friends letting me know that they loved me is one of the things that made the experience bearable. Please try not to point out that they would have hurt you if they had killed themselves; and that it seems like a selfish action, because it causes hurt to others. Believe me, they know already; and deciding to kill yourself is not an easy decision; but when you are hopeless, it seems like the best solution.

If there is anybody reading this who has attempted suicide, my main message goes to you. Please don't give up again. Believe me, I know the pain, and I understand hating your own life. But please keep trying, because there are people out there who care about you. I believe that life is hard, no matter what your situation is. Everyone has their own problems, rich and poor, black and white, "conformists" and "nonconformists," etc. And, I don't mean to sound like I am preaching, but try and have faith in yourself, if you can, even though it is easier said than done.

These past few months after my attempt have been extremely hard—trying to fight back the urge to do it again; and trying to "love myself". I am trying to put things back in order. I am graduating high school, and going to college in Amherst, Massachusetts in the fall.

I didn't mean to give all the possibly boring details of my experience. I'm just trying to explain to any of you out there who have attempted suicide that there is someone else out there who understands maybe a little bit, and is rooting for you to overcome whatever obstacles are still in your way. Good luck, and may the days ahead of all of us be better. Thanks for listening. Love, and send any comments to:

Jennifer/ 11013 Swansfield Rd./ Columbia MD 21044

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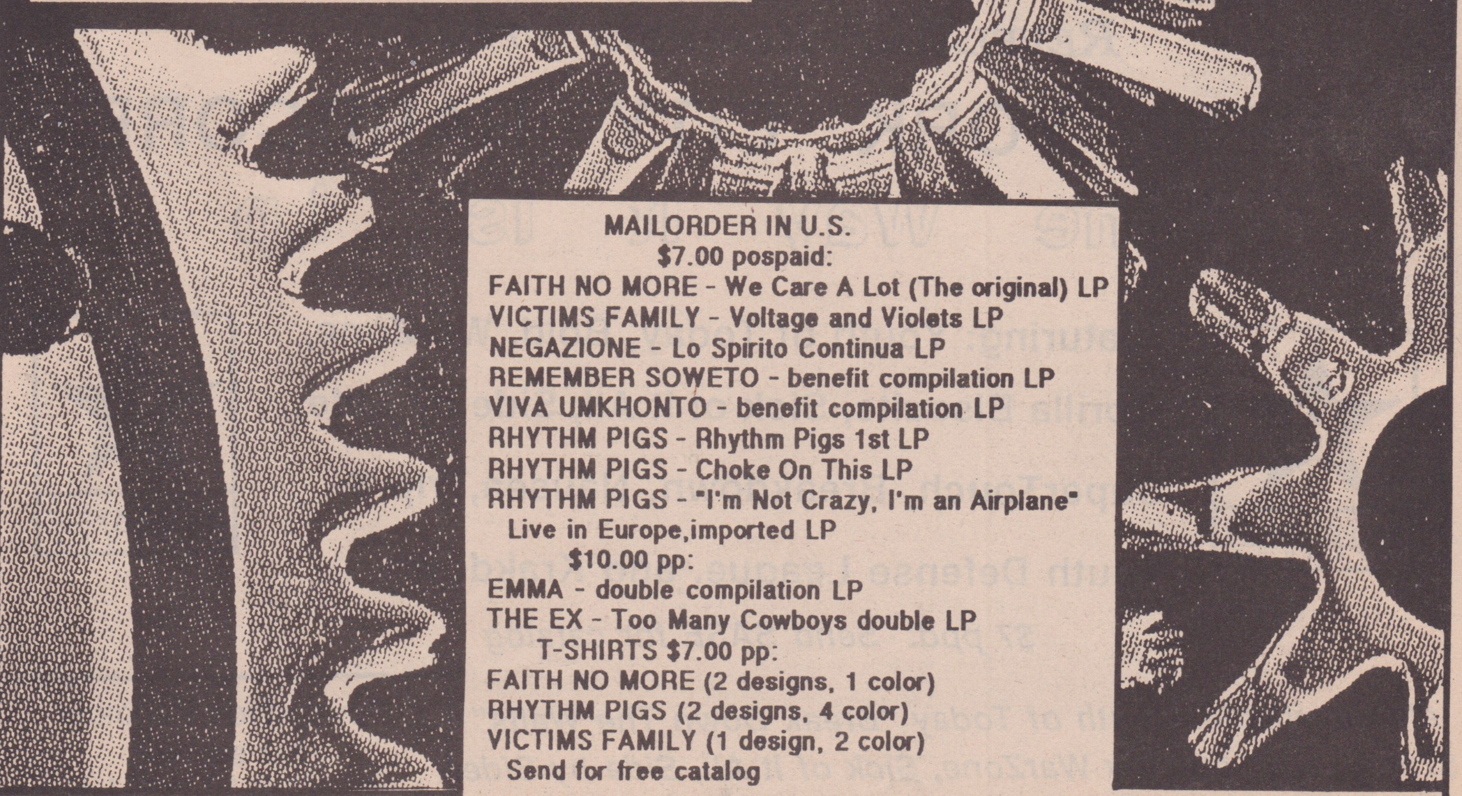

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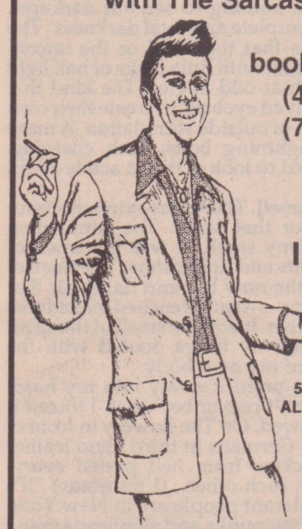

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Note In the following column, the events involving more than one person are real. The events involving me alone are also real — but in a very different sense. — MB

Lydia Lunch stuck her tongue out at me. She was pissed. I don't know why. It could have been her sexy musician boyfriend, Jim Foetus. Here's what happened:

A CBs show featured UNION CARBIDE, a Swedish destructo punk band who fill the gap between Iggy and GG. After having nearly died from self induced epilepsy, the U.C. singer took a funtime break. He pranced along the stage, modeling a goofy blonde wig, styled in front, long in the back. To me, it looked like a parody of Mr. Foetus' real hair.

"Hey Mr. B!" I said to Biafra, who stood between me and the stage, "I didn't know Foetus was in town."

Biafra mumbled something to me.

"I mean that stupid wig." I shouted over the music, "doesn't it look like him?"

Biafra mumbled some more.

"What did you say?" I asked, bending forward so he could speak in my ear.

"He's standing right behind you," whispered Biafra. The crowd heard me turn red. Over my shoulder, I saw the scowling musician. Biafra pretended he didn't know me.

Maybe that wasn't it. Maybe Lydia hated me for hanging out with LETCH PATROL. Mark, the guitar player, is one of my best pals. The boy keeps a constant erection for Ms. Lunch. His pickled pocket makes him quite an annoyance to the cult star. If she associated me with him, she would have good reason for Board directed wrath.

How I could let a thing like that bother me, you ask. Hostility should be no stranger to me. Don't I live for the world to stick out it's multiracial tongue at me?

No I don't.

See, there's folks and there's folks. If normal folks get pissed at me I don't care. If stupid folks get angry, it makes me happy. But some folks have a reason for being around. Lydia Lunch, although she probably wouldn't admit it, has kept the spirit of punk alive more than a dozen Sunday matinee bands. She treads recklessly in the forbidden zone— and has for ten years.

Her first band, TEENAGE JESUS AND THE JERKS, told the world you could do anything— the more grating and obnoxious the better— and call it rock and roll. What passed itself off as "punk rock" was GENESIS compared to what she was doing. You could hum a SEX PISTOLS songs, but try humming THE JERKS' "Orphans running through the bloody snow." Lydia changed. Working with other bands, with full musical groups, writing books; she alienated her old fans and pushed deeper into uncharted "rock" territory.

Now she's a girl writing about the joys of rape— in a new puritan age where girls' liking sex at all is taboo! Lydia Lunch is a warrior-genius and she stuck her tongue out at me.

Lydia Lunch stuck her tongue out dark. I was there, naked. It was dark. So dark I pissed, but I don't know why. Couldn't tell— or don't remember— if my eyes were open or boyfriend, Jim Foetus. It was closed. My back squeezed against the hard CBGBs. They fill. I felt it against the back of my head, my shoulders, The U.C. singer was on my ass, the backs of my thighs, my calves, my heels. I turned, a parody of Foetus' head, to the right, to the left. Tiny slivers clung to my hair.

It was dark. I was there, naked. It was dark. So dark I couldn't tell if my eyes were open or closed. My back squeezed against the hard wood beneath me. It pressed against the back of my head, my shoulders, my ass, the backs of my thighs, my calves, my heels. I turned my head to the right, to the left. Tiny slivers clung to my hair.

Then the smell. My heart's bass beat boomed. My nervous system whined in my ears. It was me. It was my smell. The slightly cool air blew crotchpits and underarms. The hope of a crack someplace. Maybe someone hot and damp that covered forgot to shut the door. Not that it mattered. The smell of the spent air few people anyway. Three great bands, THE THING, GOD my body to meet my right. I (the one the chemical waste of my own from Queens, NOT the one to pinch the splinter out of them) and San Francisco's BOMB. It was noise: nice and nasty. Around the tiny slice of wood, just the way I like it, but only about a dozen other people poke two new holes in the thought. Oh well, New York missed one of it's own best shows.

My heart's bass beat boomed. My nervous system whined in my ears. The slightly cool air blew with the hope of a crack someplace. Maybe someone forgot to shut the door. Not that it mattered. There were so few people anyway. Three great bands, THE THING, GOD (the one from Queens, NOT the one from Holland or California) and San Francisco's BOMB. Noise: nice and nasty. Just the way I like it. Only a dozen other people thought so too. New York missed one of it's own best shows.

How far I could move without hurting myself? Slowly I lifted my right hand. I traced the woodgrain on the right, following the rough surface upwards, until it met another perpendicular panel. The distance between my back and the wooden sheet above me seemed around two feet.

Crimping my arm, I slid my hand back toward my face. I pushed the palm against my nose and spread the fingers. I pushed hard, bringing tears to my eyes from the pain against the cartridge. I somehow had to assure myself that I was alive. What better way than pain? The thumb pressed one cheekbone, the pinkie the other. Three middle fingernails dug notches in my forehead. The sawdust smelled on my hand. I almost sneezed, but held back, pressing my tongue against my teeth to keep it in.

I listened. Beyond my heartbeat and the whine of my nervous system I could hear a soft sandpaper sound rubbing against the wood; a steady, regular sound. Scrape. Scrape-scrape. Scrape. Scrape-scrape. When I concentrated to hear it better, it disappeared. When my concentration wandered, it began again. It was as if some quietly evil mind reader were playing a prank on me.

Gradually the air on my cheeks warmed, my breath trapped in the small space above my face. My hands fluttered to stir the stale air. The back of my left hand scraped the snaggled wood above me. A thin splinter caught between two fingers driving itself under the skin. I held back my scream like I had held back my sneeze.

I brought my left hand across my body. I brought my right to meet it. I fumbled in the narrow darkness trying to pinch the splinter from the back of my hand. My nails probed for the tiny slice of wood. I couldn't see. I could only poke two new holes in the skin.

A thin sticky line oozed across the back of my hand, creeping like a spider down the sides, slipping between my thumb and forefinger on one end, running along my wrist on the other. Instinctively, I brought my hand to my mouth and sucked the salty viscosity.

The strokes of the desperate sandpaper sound shortened, hastened, grew more irregular. A wave of terror covered me like a shroud covers a corpse. An internal earthquake threatened to shake me apart. I felt like I was going to explode: puke, piss, shit, all at once. All right there. I tried to clear my mind. Relax. I had a system. It helps me sleep at night. It works like this: You think the word "now" twice in a row.

"NOW. NOW."

You realize that during the time between those words, your mind is completely calm, empty of all thought. The next step is to think the words again. But this time, wait awhile before the second "now."

"NOW.....NOW"

You've gone longer without thought rubble filling your brain. You've stopped the onrush of self-conversation. Someone told me that this is what yogis and mystics do. I don't care. I don't want enlightenment. I want to stop the pain. I want to empty my mind of panic— of all thought. It didn't work, but it did help me calm down. . . for awhile.

Perhaps every light that is extinguished makes it so much brighter someplace else. As I cleared my head of constant jabber, my senses sharpened. With nothing clogging the neural sewer; touch, smell, sound, all intensified to LSD proportions of sureality.

There was nothing to see but darkness. Not black, but complete and total darkness. The kind of darkness that the blind or the unconscious see. The kind with little flicks of half light spurting through at odd angles. The kind that forces your deprived eyeballs to create their own images from lack of outside stimulation. A maze of razor thin lightning bolts, each charging, changing as I tried to look at it. An active awful darkness.

Then the smell. There was external stimulation enough for that sense. The stimulation was me. It was my smell. It was the smell of sweated crotchpits and underarms. The smell of silent farts and the now hot and damp air that covered all of my sweat drenched nakedness like a musty blanket. It was the smell of the spent air expelled from my lungs, fouled with the chemical waste of my own body.

A thought pried it's way into my head. Just a word. I can't remember what. I forced it out. Others followed. On The Bowery in front of CBGBS, two big Germans in third hand leather jackets with stickers from hell pasted everywhere, talk with each other. (I translate.) "It's amazing how tolerant people are in New York. Could you imagine punks and skinheads going to the same show in Bremen?" They laughed. I laughed too.

Things I left out of the girl's column, the one that explains how boys really think. I forgot to tell about how that before your first fuck— no matter if you're 16 or 36, you always think, "Oh God, I'm going to die a virgin. Please don't let me die a virgin." Then after you get IT, your first month passes without and you think, "It's over. No more. I'll never get laid again."

And I also left out the part about the ring ceremony. It's part of marriage, although the words said are a lie. What it really means to slip that finger through that hole: "With this prick I do thee fuck."

And yes, a boy can be beaten till near death and not feel defeat, but let a girl stick her tongue out at him and he's crushed.

Funny thoughts. They came without realizing that I had slipped back into the word jumble. They came before the second NOW! With the returned words, returned the panic. I tried again.

"NOW!" I thought loudly, so I could begin again. Before that second "Now" tore its way back, I listened.

Again I heard that strange scraping sound. It moved in my ears like the blind images moved in my eyes. To focus on it was to destroy it. When I shifted my focus, it began again. Slow, regular, pained. It was the sound of my breath, reflected back at me by the hard surface in front of my face.

Then another sound. A sound so terrifying the contents of my bowels liquefied and rushed to expulsion. A high, piercing sound that filled the tiny space and pressed in on me from all sides. It was the sound of my own scream.

It was as if I were humanly, immediately confirming the Christian mind-body duality. I calmly heard, watched, felt myself loose control. Pain tore through my fingers as I scratched wildly at the wood slab above me. Sharp slivers slid under my fingernails pushing deeper, the harder I scratched. I scraped on. My nails curled and bent back— one at a time. First the middle finger on the right hand, tore off, close to the root, exposing raw flesh to the rough wood.

Other nails bent back, then tore. I could feel each scrape tear dozens of little holes into the naked finger flesh where my nails had been. Small tricklets of blood flowed down the backs of my hands first collecting at the wrist then dripping onto my body below.

The dripping blood felt like maybe she was mad at me for tears of hot oil. I know it couldn't be true, a sensory lie, like the guitar player, Mark, as if the warm blood were burning holes in my naked skin. I heard constant erection for Ms. self scream again. A smell arose, and I know that those makes him quite an annoyance bowels had finally let loose and the unseen brown mush began with him. It would give cover to the floor beneath me.

The dripping blood felt like splatters of hot oil against my naked skin. I know it couldn't be true, a sensory lie, like the lighting bolts in the dark. I heard myself scream again. A smell arose. Those liquid bowels had finally let loose and the unseen brown mush began to creep along the floor beneath me.

My stomach wrung at the smell of blood and shit confined in such a space. A drunken sickness pushed its contents toward my throat. Although the thought of dipping my face in the noxious liquid repelled me, my thinking brain knew I had to. I had to save myself from choking on the fluids of my own body. My hair stuck to the wet wooden floor as I turned my head. Half my face lay in the muck beneath me.

My stomach tightened as its few contents forced themselves, burning, up my throat and out of my mouth, adding to the miniature rising sea beneath me. Without thinking, I inhaled. I was choking.

Lydia Lunch stuck her tongue out at me. There was a nice matinee at CBGBs that nobody went to. I didn't know he was there.

Racism, Racism Everywhere

Just like the dandelions, the warm weather brought out the racists, or did they really ever go away?

We are in the midst of a national test of our racist consciousness courtesy the Reverend Jesse Jackson.

As both a journalism student and a working newspaper reporter I was hounded with the hypocritical oath of journalism: just the facts. Unless something was clearly an editorial, personal column or review, it was supposed to be "news" and thus a fact, a small statement of our history.

Thus it is unnerving to continually come across various "factual" references to the United States of America not being "ready" for a black president, a black man not being "electable," so on and so forth, all innocently lurking in the lines of various factual news stories.

It is like they are saying, take it or leave it, racism is American. But maybe it is American and also on its way out. Jackson's campaign has done more than I thought it would. A few friends and I have agreed electing a black president would be the most important thing to happen in our lifetimes. It was a primal feeling that shot me back to fifth grade daydreaming at the back of my black friend's head in class and wanting him to be "just like me" in terms of his rights and what he was going to be able to do. I remember wanting to undo the racist wrongs then, and this feeling hasn't changed inside me.

Jesse Jackson is not a phenomenon that has converted everyone I know. But for a pro Jackson sermon, check out the endorsement (lengthy) in the <u>Nation</u> magazine. This isn't what this column is all about.

I do wish Jesse well, and if it does come down to a showdown between him and George Bush, with Bush representing the white race, I just wonder who the Klu Klux Klan will want to shoot first?

Locally, we haven't had to look to either politicians or racist organizations for our daily dose of racial hate mongering. We've been getting it from, in two seperate incidents, a touring "avant garde" group and our local high school students.

It's all more of the same, with blacks the targets, a handful of white loudmouths making up various excuses for their actions, a majority of whites attempting to right the wrongs and a few blacks actually involved in promoting the racism themselves.

One incident involved the notorious Psychodrama ensemble. Here is yet another clipping they can use in their file, which must be too dull to do your fingernails with.

A duo named Chuck who are pretty much on the edge around here in the performing arts, were contacted by the Duke University coffeehouse. Psychodrama was coming in to do a show. Would Chuck like to do part of the show?

Chuck grabbed the job, since lately they had been banned from every club in North Carolina. The reason for their banning was not because they had done obscene things on stage or mutilated live animals. It was simply because their music was weird.

I told Murray Reams, one member of Chuck, that at one time Psychodrama had been doing racist material and had sent me some of it. The package had contained reprints of vicious anti-black propaganda and a cassette, which like most of the ones I get in the mail, made no sense to this burned out old C&W fan and was too low-rent to dub over.

Recently, I also had heard Psychodrama had trouble getting their ad for a cassette called "Nigger" printed anywhere and were outraged. At this point I figured they must have gotten the message and switched to something more commercial, like maybe drinking blood.

No such luck. All of a sudden there was this poster up on the streets of Greensboro. It said "NIGGER" in several places. It reprinted information about blacks being intellectually inferior, thus explaining why they were "uninvolved in avant garde art." It was humorous seeing this posted only miles away from the hometown of John Coltrane. But the humour was only a desperate reaction. The poster was actually horrifying, especially since the names Psychodrama and Chuck were listed in such a way that "Chuck" was not seperated from the racist, nigger action in anyway.

By afternoon, the members of Chuck were furious. My advice, which I later regretted, was to go along to the show to be able to report first hand on what Psychodrama was doing.

They decided to tear down all the offensive flyers—which I'm sure the members of the band would call a fascist act of censorship—and replace them with an articulate flyer of their own regretting what had happened and announcing they would NOT play the Duke show. I realized this was the best decision.

Greensboro, is of course, a racist community in which most blacks are confined to their own neighborhoods, the cops mercilessly hound smalltime black drug dealers while white slimeboats coke it up on the other side of town, often with members of the narco squad on board to boogie; a constant battle is waged to keep the rich white kids in their own schools and to bus the black kids to poorer white schools....it goes on and on. Yet as far as posters are concerned, the turf is controlled by people that are not racists. They can't do anything about the community at large, but they can stop posters from containing the kind of information on them that Psychodrama did.

And it's also equally damaging to have a so-called intellectual, avant garde, elitist ensemble wander around presenting racist material and then saying you should listen to it because to do otherwise would be turning your back on new, underground, avant-garde material. This bugs me just as much as the Greensboro school board.

Of course, the last laugh was finding out the Duke coffeehouse organizer was black! He thought booking the show would help bring people in. What a comment on American culture, and the rock scene as well, that a black student would book a white act making fun of blacks in order to be avant garde (uncommercial) because he thought it would be commercial in some way? Weird, and probably not the last thing we'll hear from Psychodrama.

In the meantime, another controversy has erupted concerning the rights of students to wear confedarate flags to school. This is a controversy so Southern in its milieu that one can practically hear Lynyrd Skynrd riffs in the background. And to the many redneck lads (not that many gals are wearing the Dixie flag this year as the colors clash with the more popular pastels) who wear the flag as an asshole patch, scarf or truck medallion it probably means more to them as a connection to Southern rock than anything else... after all, how many of these guys who claim to be so proud of their Southern heritage could tell you anything about the history of the Civil War?

So on one hand you have people saying they should be allowed to wear the flag because this is a free country, and others saying it is offensive. In some southern state capitals there are clashes concerning flying the Dixie flag from capital domes. Just what does the Dixie flag mean to everyone? Is it as simple a thing as the swastika?

Do the people who shrug and say "It just means I'm proud to be a Southerner" need an enforced, Pol-Pot type study program where they learn why they shouldn't feel proud in that way?

Should they be allowed to wear them, but given no recourse for help if they are attacked by offended citizens? This is what one school I went to in Los Angeles did about kids wearing swastikas; you can wear it, but nobody is going to protect you if somebody beats you up. Is this a good attitude for our society?

It goes on day by day here, and I know my knee jerk reaction to let them wear their stupid little flag is probably, again, not strong enough. They most likely need their little flag shoved up their ass hard enough to cause them to do pretty extensive soul searching before they can wear it again. (Yuck!)

And it comes down to that again and again: we need to clamp down on racism, and by doing so, we can send a message that it is not tolerated. Certainly this is more important than saying "no" to drugs. We do not have to import racism from far away, it grows inside each of us, nurtured by so many different elements in our society; the little things each of us can do to fight these tendancies is going to be what makes the difference, and it is encouraging to see it actually making a difference in so many areas—from the democratic primaries to the dixie flag on some Southern rockers butt as he—who knows—makes his way to cast a vote for —who?— Gore or Jackson?

Blisters In Your Head

Recently, I was able to take in a spoken word performance by none other than Jello Biafra (nee Eric Boucher) of the DEAD KENNEDYS. I was anticipating a rather entertaining evening, to say the least. Having encountered Biafra in person, I know how intense just listening to him can be. There are some things about the performance and the subject matter that have been bothering me since I saw him.

I can't do anything but rave about how the gig was artistically presented. It was <u>flawless</u>. He went from subject to subject without the slighest hitch, with each topic being masterfully set up by the one that preceeded it. He is, without a doubt, an artistic genius. Like it or not, the man is <u>sharp</u>.

For example, his first piece was "A message from our sponsors," in which he, as a spokesman for "our sponsor," reads the rules of the newly-imposed martial law. To get his point

across, Biafra dons a Third Reich chic leather trenchcoat and does a really good lisping version of Himmler.

I couldn't help but think of the old theory that Hitler was the first rock star. I think that there is a little bit of the old Nazi theatrics in most rock performer's stage presentations, and I couldn't help but laugh when I was watching Jello. I in no way want to equate Jello with Hitler, but he did look a little like him. All he needed was a moustache.

And then he went into a speil about rock and religion. Jello plays the Devil's advocate in this scenario, of course. Again, I couldn't help but notice how the microphone cord, which was wrapped aroung his body and dragging out from under his coat, looked like the Devil's tail.

And, later still, he took off the coat to reveal a skin-tight (dare I say spandex?) jersey. The kid sitting next to me turned to me and asked "where the fuck is his cape?" I myself was looking for the "S" on his chest.

I think it's fair of me to make these observances. He has the fanaticism (or is it "counter-fanaticism"?) of Hitler, he is the "Antichrist" as far as the PMRC is concerned, and he has the stamina of Superman (he lectured for almost four hours).

I have a lot of respect for Biafra. He has done more for alternative and independant music than anybody, with the possible exception of Tim Yohannan of MRR. He helped promote bands by giving them a spot on a DK's gig, which meant playing in front of more people than most of these bands had played in front of their entire careers. He introduced a lot of non-hardcore bands to the hardcore scene, thereby adding diversity to the scene.

But since the infamous "penis landscape" trial, he's been on a crusade of sorts. And rightly so. I know if I was put in the situation he put himself in, I'd be crusading too. Sure as shit.

This is where I have a problem with what he's been about. I mean, I get a little frightened about how misinterpreted he can be. His audience was a mixture of people, mostly students, but definitely some people who wouldn't be caught dead at a DK's gig. It's like he's finally found a true cross over. I couldn't help but wonder if they were there to see a modern day Lenny Bruce, or if he was really reaching those eighteen-year-olds in new DK's t-shirts.

To me, Biafra isn't some larger-than-life pop anti-hero. I mean, there are a lot of other people who are doing basically the same kind of material — for example, there's been a ranting poet's scene going on in England for years. Guys like Nick Toczek, Ginger John, Seething Wells, even John Cooper Clarke, have been doing this stuff for a while.

But to me, Jello is more than a "poet," or an "artist." He's like a modern day Will Rogers; meaning he's politically concerned and artistic about it, at the same time being down to earth. His ordeal has given him enough of the credibility to reach a more main stream audience with his Orwellian theme. It's like he's not some punk rocker just out to shock people.

All of this is good, I think. I've always thought he would be doing this some day.

So this brings me to another good point. What if the cops went after someone like G.G. Allin, who is probably more "obscene" than anybody else (with the possible exception of the MENTORS)? It wouldn't have done them any good publicity-wise, that's why. Since the DK's were one of the more prominent hardcore bands (and also one of the more mainstream), they were a logical target.

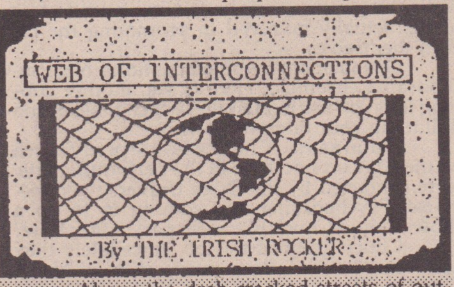
I also doubt if anybody would pay the \$3.00-\$5.50 (as about 400-500 people did) to see G.G. Allin lecture.

So, to his credit, Jello is fighting back. It can't be easy being a "celebrity" of his stature (or nature, for that matter). He ain't one to back away from a fight, either.

He mentioned some things, only in passing, that I sorta wished he'd expand on. He went on about the cops being hip on the BUTTHOLE SURFERS, which is something that doesn't really surprise me. I wanted him to say more about how not just the cops, but other "special interest" groups have infiltrated the scene. I've often wondered who's really behind some of the submovements in the scene. You know who's behind the skins, right?

But since he has attained his "cross-over noteriety," he doesn't seem to be as concerned about the hardcore scene as he once was. I wouldn't blame him for burning out on it, not after all the gigs and records and shit he's heard.

He's on a bigger struggle now. You better believe we need him, cuz the assholes he's up against aren't fucking around. The sad thing is after all these years of this music we're involved with, there aren't more people taking a stand.



...Above the drab cracked streets of outspread pieces of glass and brick, the sound of a baby cries in the distance. Its upset tears burst from within and the scream of sorrow is swiftly taken up into the numerous whispers of the soft wind. The cry of no future! A future this baby will not be allowed to fully live, echoes about the darkened buildings, street corners and doorways of Northern Ireland...[1]

The year was 1981 and I was fourteen years old. I stood in the midst of a land that shined of beauty, lavishly decorated in velvet green and where the tensions in this country, N. Ireland had reached a peak. The politcal prisoner's of the Irish Republican Army (IRA) were waging a hunger strike in defiance to prison conditions and their treatment inside the concrete walls of H-Block. (The H meant the shape of the prison and block referred specifically to where IRA prisoners were housed) The death of Bobby Sands, who was the first to hunger strike, sparked front page news all over the world. More political prisoners began to go without food and rioting was as common as blinking an eye. British soldiers and police were on full alert and could be seen everywhere throughout the cities of N. Ireland. My experience in this country in 1981, during this boiling period was one that changed my whole entire, comfortable American life. I never witnessed and felt such a bleak reality—ankle deep in the blood of tension, political strife, hate, fear, death and violence. My visit significantly influenced my perspective on the way I viewed the world. I was face to face with a living nightmare.

At the time of my visit I was Catholic. My realitives were not at all supportive of the IRA even though they were Catholic too. I spent my time near the city of Derry, home to the now disbanded group, The Undertones. Because I was young and naive in many ways, I got caught up in participating in riots as well as being supportive with the IRA cause. The latter is something I later became not to proud of doing. But towards the final days of my stay, after being close to an actual death of a young boy near where I stayed, I became very apathetic to the whole political situation. The IRA's fight for Catholicism, freedom and a unified Ireland is, as I came to learn later through research, a farce. A farce because the background of the IRA is scattered with disturbing connections. First of all, in a nutshell, in the early 30's and 40's, the Nazi Party of Germany had helped the IRA. It was through a catholic priest in the U.S., Father Charles Coughlin, an ardent supporter of Nazi Germany, that the IRA became apart of the Abwehr.[2] Even the renown actor, Errol Flynn, was a contact agent between the IRA and German intelligence in the 1930's.[3] Otto Skorzeny, Hitler's top SS commando who after WWII worked for the CIA (discussed in issue # 50), helped train the IRA in terrorist tactics in 1957.[4] Edwin P. Wilson, an "ex"-CIA agent who, if anything, may have been ex-CIA but working for U.S. military intelligence, dealt arms to the IRA along with "ex"-CIA agent Frank Terpil.[5] The two did their dealings through Libya (which in all purposes was a U.S. puppet state used to promote terrorism worldwide for U.S. poltical agendas on terrorism), which financed terrorist groups such as the PLO, Red Brigades, Japanese Red Army and the IRA.[6] The Red Brigades were set up by ex-Nazi lieutenant and once leader of the Propaganda Due Lodge (P2), a secret organization that ran Italy's government for many years, Licio Gelli.[7] (Discussed in issue # 49)

So why the subject of N. Ireland, the IRA and the bizarre connections? I want people to know and to be aware that the IRA have some curious connections to fascists. Basically after reading the article on Chumbawamba and N. Ireland in issue # 60, I felt it necessary to list a few of the strange connections the IRA have in their history. The IRA may not be all that they seem to be—but may be like a light switch to be turned on and off when the intelligence community of the U.S. needs to create a "strategy of tension," thus allowing England to lessen freedoms in N. Ireland. The ramafications of such terrorism serve in the best interests of the established powers such as the U.S. and England. I grant that there are a portion of people who are truly fighting for their cause but at the same time there are people who fight because it is a political "job."

Continuing the important question, "Is The Controversial Killer AIDS A Weapon of War?"

In issue # 60, I concluded with a telephone interview of Doctor Wilbert Jordon, Director of Graduate Medical Education at the Dr. Martin Luther King Hospital in Los Angeles which was aired on KPFA, 94. 1 FM, a Pacifica Station located in Berkeley Calif., on the 16th of December 1984. The following begins where the interview left off.

KPFA: So where do you think AIDS does come from?

Dr: I think we have to look at our own 48 states as to where did it come from. I say that because, if you look at Haiti again...okay...well let's look at Haiti. If we except the fact, if we except that theory it means either someone from here went there and got it and brought it back. Or someone from there brought it to this country...If you say someone from here went there, the first cases was in white homosexual males, the majority. There I would have to ask, one: why only white homosexual males from New York, San Francisco and Los Angeles? Frankly, those white homosexual males who travel to Haiti for an adventurous trip don't tend to get inbloved with a dirty looking native boy—too sound very...whatever..the extent of coming off on other people in another country. Secondly, a large number of white homo and heterosexuals from Europe also go to Haiti. If it was from someone going to Haiti from this country there..one: why then predominately in those cities and why too didn't we also in Europe see cases since you have whites going to Haiti? It's a very, very particular virus—I don't buy that! If you tell me its someone from Haiti who brought it over here I'd say, one: that's intersting we never heard of it being Haitian until we had the Haitians put in concentration camps in Florida and then suddenly we are able to backtrack and find it in Haiti. Two: the average Haitian and the above and below average Haitian who've come to the U.S. move into a Black/Haitian community which intermingles more with the routines of a Black community which has some association with the white community and would finally find its way to the white gay community. Haitians do not have a strong association with white male homosexuals. So again, if it came about here by Haitians..how did he get from the boat to the white gay male community in Los Angeles, San Francisco and New York without... and in my past, the Haitian community and the Black community, particularly in LA.. we've had no cases. It makes no sense! You have a disease that is predominately in Americans. The other cities— Chicago, Washington, Philidelphia, Baltimore, New Orleans with very large gay populations, larger in number than San Francisco but are not at all afflicted with the number of cases. So, it's not just numbers of homosexuals, not just permissivness. What is unique about those three cities is the fact they have a very structured gay community. More than any other city and I think that is interesting. I think we need to be asking is this in association with the fact that the three cities that we have rampant cases, really high number of cases and rates, are the three cities that have—you could rate it a more structured gay community. Washington D.C. has a very, very large gay community but a very, very inavated gay community. So is Chicago...ah...So is New Orleans but those three cities have very identifiable gay communities. Is that by accident? Or is that coincidental? There are too many coincidences here for me to accept and to me it points to this being a disease that is an American

disease. Now, where it came from one can speculate and go from one extreme to the other but I personally think it was created in some kind of laboratory here.

KPFA: I think it's interesting that researchers are spending a lot of time trying to figure out where it came from, from what other country and not much money is being spent on research. Some people are speculating on the idea that...why is it certain gay populations...I mean you just mentioned it was three urban centers that seemed to be the one's getting it and the news media is playing out the fact that it is lifestyle but there is a lot of other reasons when you mentioned earlier the unification of these particular gay communities..how do you think that could be used in some way, both to fight the disease and first how the disease could have been brought in.

DR: Well, I think, I hope I can speak freely without offending someone without someone catching my words and being misunderstood. I think what is unique about white homosexuals particularly is that they have tried to proclaim themselves as an ethnic group. You have now a new ethnic group with no international ties—it is an American ethnic group. You really can't say this about Black homosexuals because Black homosexuals haven't been in the closet to come out of. They've been out of the closet. You can go to any Black church in any major city and you will find people who everyone knows is gay who has a very established and responsible role in the church or organization—it's true. This is again off to me, a white male homosexual phenomenon. The best way I can explain it is to give an example. If I were to have or if you were to give me a virus that had an effect on skin color and we said this virus would turn, would make Black people sterile but it may turn white people green, we need to test it to see if....we've seen it in rats, in monkeys, lets see if it would do what we think it would do in Black people. Well, I know there are certain places I can go in a Black community where the people basically...total associations, total lifestyle of Black people, I wouldn't go to a Southern Baptist church in Los Angeles. I wouldn't go to Concord Baptist church in New York. I don't know of any of the major churches in San Francisco but my point is I wouldn't go to a place that had a very middle class type of Black audiences because those people would have high contact with whites and you'd have an overflow into the white community right away. I do know where there are clubs. I do know where there are real confined churches. I do know where there are places in the Black community where the people—first, second and third even fourth generations, where their contacts are all Black. I don't know that about the gay community. I think you have that same counterpart though in New York, San Francisco and Los Angeles. You don't have it much in Washington, Chicago and other cities. You have the numbers. So somebody else may know what places they can go that you can do the same thing and I think it is interesting that in some of the early cases of the disease you had a lot of interesting stories and particularly ones in San Francisco. Where there were people, all had been at one bar, all at the same table and one physican in SF knew 20 of the first 45 cases—that's atypical. There is no one physican in any city who even if he came in contact with a gay doctor or served in the gay community know that by accident. That's strange! Stories with this disease and one still can't account for the fact, that now in 1984, we're going in '85, this disease started in 1979. You still are seeing the same precentages stay in the same three cities. No other disease does that!

I apologize if portions of the interview tend not to make sense but I do feel there are important aspects that Dr. Jordon brings up that are important to be aware of. The conclusion of the interview of which there is not much left will continue in issue # 63. In the same issue I will conclude the important question about AIDS by dealing with other areas that are important: Fascism and AIDS; Sexual oppression for political purposes; Rascism and AIDS and lots more! It is an important and serious question, Is the controversial killer AIDS a weapon of war? Peace, Love, Unity and Knowledge!

Footnotes:

#1-The Irish Rocker, "True Whispers of A Nightmare," Poetry of Thought, June-July, 1985.

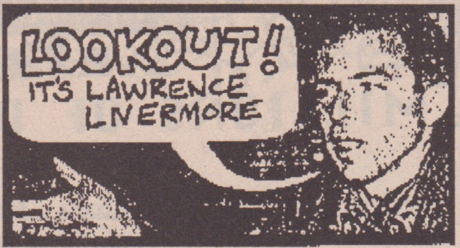
#2-Charles Higham, American Swastika, (Doubleday and Co., Inc., New York, 1981), pg. 77-78.

#3-Ibid., pg. 251.

#4-Idid., pg. 253.

#5-Patrick Brogan and Albert Zarca, Deadly Business: Sam Cummings Interarms and the Arms Trade (W.W. Norton and Co., Inc., New York, 1983), pg. 342-43.

#6-Joseph C. Goulden and Alexander W. Raffio, The Death Merchant (Simon and Schuster Inc., New York, New York, 1984), pg. 156-57.



Any of you out there ever been to a Grateful Dead show? Yeah, sure, you wouldn't want to admit it to your friends, but I bet a lot of you have. Me, I've probably been to about 25, although my attendance has dropped off radically in recent years, like to about once every decade.

The last time I went to one, back around 1985 or 86, was a pretty depressing experience. Maybe it had something to do with it being the first time I'd ever been to a Dead show without being on drugs. I had the feeling that out of the 15,000 or so people there, I was the only one who wasn't.

I'm not sure what bothered me more, the serious burnouts of my own generation slithering into the walls and passing out on the floor, or the legions of tie-dyed suburban youth (who weren't even born when the Dead started purveying their brand of acid rock) twirling around in a 1967-style trance as if all this were something new and fresh and as though paying 20 bucks to support the lifestyles of some millionaire drug addicts was actually going to help make the world a happier and healthier place to be. It was a long way from free concerts in Golden Gate Park.

But this isn't meant to rag on the Dead. In fact, people who keep up with these things tell me that at least some of the band have cleaned up their drug habits and are playing better music than ever. I don't know if that's true, and won't get a chance to find out until the next time someone gives me a free ticket, but who cares, right? We're supposed to be talking about punk rock here, aren't we?

So here goes: if people who think it's still 1967 are pathetic, what about the ones who think it's still 1977? Or 1983? You know, the ones who are totally worried about whether something is really punk or not. Who still think there is something fresh and exciting about "hardcore." Hey dudes (that's how we talk in "the scene"), I got news for you. Punks can turn into mossbacked dinosaurs too.

I know this will seem a bit harsh on the kids in East Bumfuck, Idaho who just got their first Dead Kennedys record last month and who have decided that in order to save the world from its greed, apathy and ignorance, they're going to have to get a 12 foot high mohawk and a circle A tattoo. It's not them that I mean to slag off, though. I know cultural trends reach different parts of the world at different times, and if kids out there in the USA seem to be just now doing what the kids did in California five or ten years ago, that's understandable. The important thing is that they're trying out new (for them) ideas and realities, and that's great.

What's not so great is that here in California, where this stuff has been going on for years, a lot of people seem caught in time warps, and that any kind of clothing, behavior, even speech that doesn't conform to the official punk rock way of doing things makes you suspect of being ideologically impure. An example: for one reason or another, I haven't got around to getting a haircut since last summer. A month or so ago, I started getting comments like, "Hair's getting a little long, isn't it?" Now they're escalating to, "When the fuck are you going to cut your hair."

This kind of thing is not a new experience for me. I got the same sort of shit from my hippie friends when I shaved my head back in 1974. It's like having your parents (the original hair police) be there wherever you go. My parents, by the way, spent the 50s and 60s telling me to cut my hair, and the 70s and 80s telling me to grow it. Right now they're finally happy because I have a semi-"normal" haircut. Of course as soon as it gets past the bottom of my ears, it'll be something like, "Don't you think you're overdoing it a little?"

But enough about hair. My parents, even in their 70s, are more open-minded than a lot of punk rockers. Another example: last night I saw a band called Fugazi. One of Fugazi's members is Ian MacKaye, who used to be in another band called Minor Threat, which I suppose you could call one of the ultimate hardcore bands from those glory days way back in the early 80s. Naturally a certain percentage of the audience showed up ready to mosh and thrash and slam, the way you're, you know, supposed to at a hardcore show.

But Ian started out the show by reminding them that this wasn't Minor Threat, and that he'd appreciate it if people didn't march around in the ritual circle and kick each other's heads in while stage diving. Sounded fine to me. After all, I never liked sports in high school, either, and more and more these days, "the pit" is filled with the same kind of pea-brained jockos who spent their formative years trying to beat me up because I wasn't "hard" enough.

But even though most of the crowd went along with Ian's request, sure enough there was a whole gang of hyperactive teenage boys who persisted in doing things the way they thought punks should. "Fuck this shit, we need a circle. This pogo shit is making me sick," they were griping. Some of them did get in a little stage diving, and one especially enthusiastic one managed to put his foot into the face of one of the band members.

"So? That's punk rock, dude," I can hear a bunch of you mouseketeers chiming in right about now. Just like when someone gets punched or kicked at a show, and the bozo who did it ends up defending his/her actions with a line like, "Hey, if you can't take the action you should stay out of the pit."

OK, take away my punk rock credentials, laugh me out of the scene, but here's what I think: your version of hardcore/punk rock is a big joke and it's not even funny. You guys are as pathetic as the quasi-hippies who think that if they take enough drugs and buy enough tie-dye T-shirts it will be 1967 forever. Yeah, I know a lot of you are younger and feel like you missed out on something by not being there in the earlier days of punk, but no matter how lame today might seem, it's always a lot more exciting than yesterday. Living in the past is for old-timers who've gotten too tired to deal with the present. What made being a beatnik or a hippie or a punk so exciting was the feeling that you were uncovering a whole new way of living and of viewing the world. When it gets reduced to haircuts or dance steps, you know it's time to move on.

This is not meant as an announcement of my retirement from punk rock. As I've said before, and will probably keep saying until everyone gets it, punk as we've known it is dead, and good riddance. The word long ago became meaningless, because it was used (and overused) to refer to anyone and anything that was the slightest bit weird (especially if they dressed in black), even though many of these people and things had almost nothing in common (Mentors and Crass? Sid Vicious and Kevin Seconds? G.G. Allin and the Yeastie Girlz?)

But out of the remains of punk (and hippie, and beat, and a thousand nonconformist, think-for-yourself scenes that went before), we have the beginnings of a whole new counterculture, and that to me is a lot more interesting than a zillion more hardcore bands screaming about vivisecting Reagan (not that I'm against the idea in principle). This new energy doesn't even have a name yet, and that's not so bad, because as one of those ancient philosopher types said, as soon as you give something a name, it begins to die. But I see signs of it all around, not just here in northern California, but in the zines and records and letters I get from all over the place.

One of the best things about this new spirit/energy/whatever is that people no longer seem afraid to smile and be seen having fun. Because punk started out as an essentially negative reaction to what were (and continue to be) some truly negative facts of life, it was always in danger of becoming consumed by its own anger. I mean how long can you be consistently pissed off before you bust a blood vessel or your face breaks or something? And besides, how many people are going to want to join your

scene or movement if it seems like it requires being bummed out all the time?

Yeah, all right, I'm exaggerating a little, and people who are constantly silly can be just as much of a drag as those who think that jokes are counterrevolutionary. But I'm glad that people seem to feel a bit freer to act like geeks or wear clothes that any self-respecting bagperson would toss back in the dumpster, and that it's no longer necessary to spend all afternoon spiking your mohawk to get in with the in crowd. People from other places, especially the east coast or Europe, sometimes say they're disappointed when they come to Gilman for the first time because it's not how they imagine a punk rock place should be. (According to the warm and lovable Mr. Choke of Slap Shot: "This place is fucking romper room.") And they're right. Gilman is not a punk rock place. It's the next step beyond.

I know that there are those of you out there who will in total seriousness say, "But how could anything go beyond punk?" Reality check time, dudes! To quote a geezer even older than myself: "He not busy being born is busy dying." The most brilliant idea can be reduced to a cliché in the time it takes you to figure out what it means. So can your life.

P.S. In late July and early August I'll be travelling across parts of this wonderful country of ours (Idaho, Montana, the Dakotas, Wisconsin, Minnesota, Michigan and on down to the deep south) to cover the Democratic and Republican conventions. In addition to trying to figure out what the politicians are up to, I'll be trying to get a fix on what's happening out there in that strange land called the USA (and believe me, to those of us who spend most of our time here in California, it seems strange indeed) with the aim of reporting on it for this zine and a couple other fine publications. I'd appreciate it if any of you could send me hints about places, things, people, or (there's that word again) scenes that I should know about. And if you live somewhere along my way, keep an eye out for me. I'll be the geek that needs a haircut.

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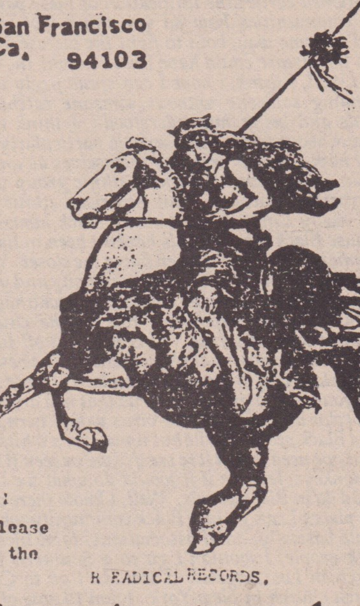

The El Salvador of the Pacific: Death Squads in the Philippines

The Filipino government, with U.S. support, is fighting a growing insurgency which is the result of hundreds of years of poverty and social injustice. To counter the growth of the New People's Army (NPA) and other progressive forces, they have adopted a low-intensity conflict strategy, similar to U.S. strategy in Central America. Lending a hand in these efforts are many groups belonging to the religious right. These organizations vehemently preach against the "evils of communism" while trying to win converts.

One very important member of the Filipino government with extensive ties to the religious far right is Vice President Salvador Laurel. He has been involved with CAUSA, the political arm of Rev. Sun Myung Moon's Unification Church; his wife .. is president of the Spiritual Action Movement Foundation, a CAUSA front organization, which helped sponsor an anti-communist conference in Manila organized by CAUSA, March 1987.

Joining the Laurels at the CAUSA conference was Commander Jun Pala, a well-known organizer of vigilante squads and one of their most vocal advocates, who has compared himself to Nazi propagandist Joseph Goebbels. Pala, who is a radio announcer for station DXOM in Davao City, claims to run a vigilante group of 400 fighters which includes the Alsa Masa (Rising Masses) and NAKASAKA (People United for Peace), two of the officially sanctioned vigilante groups. Also included in Pala's army is the Tadtad, a fanatical death squad whose members often torture and mutilate their victims.

While Pala and his vigilante squads clearly demonstrate the brutality of the CAUSA philosophy, they are helped on this front by several think-tanks such as the International Security Council (ISC).

In August 1986, the ISC held a round-table discussion on the Philippines and security of the South China Sea region. Reportedly at the conference were Gen. John Singlaub, former CIA deputy director Ray Cline, former Defense Minister Juan Ponce Enrile, and Gen. Fidel Ramos. The chairperson of the conference was A. James Gregor, a close associate of Ferdinand Marcos.

The Unification Church is also closely associated with the Global Strategy Council (GSC). Members include Arnaud de Borchgrave, editor of the Moonie-owned *Washington Times* and retired Gen. E. David Woellner, president of CAUSA World Services. The chairperson of the Global Strategy Council is Ray Cline.

In October 1986, Cline again traveled to the Philippines to attend a GSC seminar entitled "The Foundations for Lasting Peace." Among those who attended the Moonie seminar were Gen. John Singlaub, Juan Ponce Enrile and Col. Rodolfo Biazon, superintendent of the Philippine Military Academy.

At a GSC conference in October of last year, former undersecretary of defense retired Gen. Richard Stilwell came out in favor of more and better assistance to the Philippine military. Stilwell was in the Philippines last August where he allegedly met with members of CAUSA International.

Stilwell is also involved with the Americares program which has close connections to the Knights of Malta and has received money from the Moon front organization the "Nicaraguan Freedom Fund." Americares recently sent $20 million in medical supplies to the Philippines and these supplies were shipped courtesy of the Pentagon. In Latin America, Americares contributions are often distributed by the military and in Guatemala, they are used extensively in the military's pacification campaign.

Another prominent far right religious organization active in the Philippines is the Christian Anti-Communist Crusade (CACC) presided over from Long Beach, California by Dr. Fred Schwarz. The Vice President of CACC is Australian John Whitehall who is very active in the Philippines.

Whitehall has written several papers dealing with the leftist insurgency in the Philippines widely distributed with the help of far right former defense minister, Juan Ponce Enrile.

Over the past few years, Whitehall has traveled to the Philippines at least 14 times. His main contact in the archipelago is Jun Alcover, a lieutenant colonel in the Armed Forces of the Philippines. Alcover visited the United States last March under the auspices of Whitehall and the World Anti-Communist League (WACL). While in Washington, Alcover and Whitehall gave a seminar at the Heritage Foundation titled "The Communist Party of the Philippines: How Much of a Threat to Philippines Democracy?"

Funders of CACC include well-known far right supporters such as Patrick J. Frawley, owner of the Schick and Paper-Mate corporations. The J. Howard Pew family trusts have provided Whitehall with tens of thousands of dollars and the Prentice-Hall Company printed, free of charge, over 200,000 copies of Schwarz's book, "You Can Trust the Communists—to be Communists."

A wide range of U.S.-based Christian fundamentalist groups are operating in the Philippines. The list includes such luminaries as Jerry Falwell, Jimmy Swaggart, Pat Robertson and his CBN; Christian Aid, Gospel for Asia, Campus Crusade for Christ, Maranatha Ministries and the CAUSA affiliate, The Asian Ecumenical Inter-Faith Council. 1

The recent proliferation of armed terrorist vigilante groups ... appears to be linked to retired Gen. John K. Singlaub's relocation to the Philippines last November. Singlaub, former chair of the World Anti-Communist League (WACL), played a key role in channeling arms to the Nicaraguan *contras* while such aid was prohibited.

Accompanying Singlaub on a trip to the Philippines last November, was retired Lt. Gen. Robert L. Schweitzer, a one-time employee of the National Security Council and currently an adviser to GeoMiliTech. GeoMiliTech is a Washington-based military consulting firm that reportedly helped Singlaub send a $5 million shipment of AK-47s and RPG launchers to the Nicaraguan *contras* in 1985.

According to several sources in the Philippines, including the *Philippine Daily Inquirer*, at least one meeting took place between Singlaub, Schweitzer, Chief of Staff General Fidel Ramos and General Luis Villa-Real, who was until recently the head of the National Intelligence Coordinating Authority modeled on the CIA. Villa-Real, president of the Philippine WACL, was instrumental in the creation of the rightwing para-military groups.

In March of this year, shortly after talks broke down between the NPA and the Aquino government, the Reagan administration issued a presidential "finding" which directed the CIA to conduct increased counterinsurgency operations against the NPA. The finding specified ten activities, including media operations, disinformation campaigns, computerized intelligence gathering, increased up-country advisers, overflights, the creation of new political groups, and an increase in the number of CIA personnel, from 115 to approximately 127, attached to the U.S. Embassy in Manila. Sources familiar with the two-year plan said the Reagan administration has approved $10 million for increased CIA activities in the Philippines for this year,

As it does in many other countries, the CIA is using labor groups in the Philippines in their counterinsurgency efforts. The Asian American Free Labor Institute (AAFLI), one of four international arms of the AFL-CIO, has been active in the Philippines since the late 1960s. Together the four form the Free Trade Union Institute (FTUI). The object of these organizations is to build pro-U.S. labor unions and undermine the work of progressive labor unions.

AAFLI receives substantial funding from the United States Information Agency (USIA), the Agency for International Development (AID) and the National Endowment for Democracy (NED). NED, a quasi-private, government-funded, agency founded in 1983, is part of a larger plan called Project Democracy, which Ronald Reagan described as a global effort "to foster the infrastructure of democracy." The CIA uses the FTUI organizations for influencing trade unions. In the Philippines, the CIA channels money through AAFLI to the rightwing Trade Union Congress of the Philippines (TUCP), a federation of pro-government unions.

In accordance with low-intensity conflict strategy, many of the projects that TUCP supports with AAFLI money are in areas where the New People's Army (NPA) is very active.

The TUCP fails, however, to support the rights of workers.

Not surprisingly, the TUCP has close connections to the Filipino far right. Last February the first national conference of Filipino vigilante groups took place at the Manila headquarters of the TUCP.

Last May, at the request of the Philippine Alliance of Human Rights Advocates, a U.S. fact finding delegation, led by former Attorney General Ramsey Clark, visited the Philippines to investigate U.S. government involvement in the maintenance and formation of the vigilante groups. The delegation found evidence to suggest that U.S. agencies, both public and private, are playing a crucial role in counterinsurgency activities in the Philippines.

This year, Congress approved more than $64 million in military aid to the Philippines and the Pentagon has requested an unprecedented $112 million more for 1988. Most of the materials already delivered are ground equipment, including trucks, radios, field switchboards and telephones which enable the Filipino army to engage in irregular guerrilla warfare. 2

excerpted by RTP from:

CovertAction Information Bulletin, Number 29, Winter 1988

1 Moonies, WACL and Vigilantes: The Religious Right in the Philippines, Howard Goldenthal

2 The El Salvador of the Pacific: Counterinsurgency in the Philippines, Adele Oltman and Dennis Bernstein

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		MLP 33122	Sound of USA Cities #3 San Diego	lp/punk	
		MLP 33154	Sound of USA Cities #4 Chicago "This might as well"	lp/punk	
		MLP 33155	Sound of USA Cities #5 Texas "OHM on the Range"	lp/punk	
		MLP 33158	Sound of USA Cities #6 New York"Mutiny on the Bowery	/punk	
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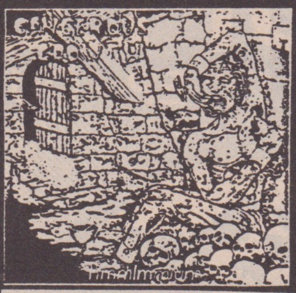

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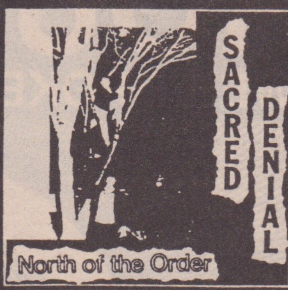

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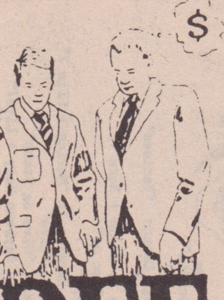

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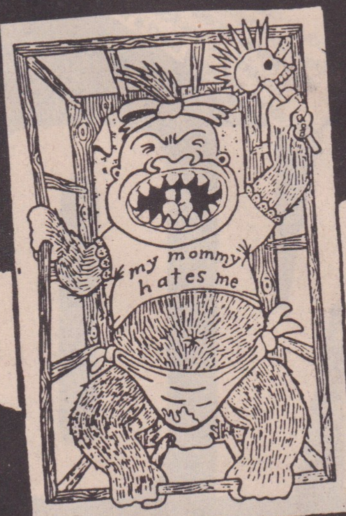

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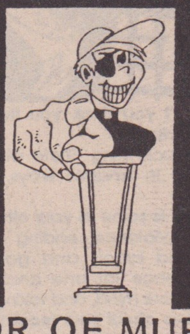

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NFA: Gavin Ogelsby - Guitar; Rob Hayworhth - Guitar; John Mastraopolo - Bass; The Mighty Quinn - Drums; Dan O'Mahony - Vocals.

MRR: Right off the bat, who thought up the name and what inspired it?

NFA: Dan thought up the name and it was used because all the members of the original line-up agreed that it was a fitting name considering the message which we were planning to put out.

MRR: What message is that?

NFA: Well, our central message is one of independence. We stress casting off group identities and peer pressure as part of one's decision making process. We feel that you should offer "NO" as the only answer for those who try to craft your identity.

MRR: Doesn't that message conflict with your labeling the band as straight edge?

NFA: That might conflict with some people's concept of straight edge, but not ours. We do not support the concept of starting a 'crew' or a straight edge clique. We are straight edge in the slang sense of the term. We are an anti-drug band (amongst many other things). We are not a fashion statement or an alternative 'in' crowd. We just stress our anti-drug and alcohol stance through the use of this term.

MRR: What about the whole anti-obsession thing?

NFA: That's not really our trip; the slang term arose in our opinion from the lyrics of a song that said not a single word about obsession and so forth, but rather mocked the concept of social drug use and alcohol abuse. The first I heard of the whole anti-obsession thing was in an editorial which was designed to calm the overblown reaction that people were having to the song. Ian wrote it in My Rules, that photozine, a few years back. That's hardly where the understanding of the term came from.

MRR: I know you want to talk about other things but I've got just one more: don't you see your hardline anti-drug stance as its own form of peer pressure?

NFA: Not at all, it is designed so that it serves only as an expression of our personal views on what we feel is a very important topic.

MRR: How so?

NFA: We cite chemical abuse as the cause of widespread tragedy. It can cause so much unneccessary pain and misery while stemming from casual beginnings.

MRR: But it can be controlled.

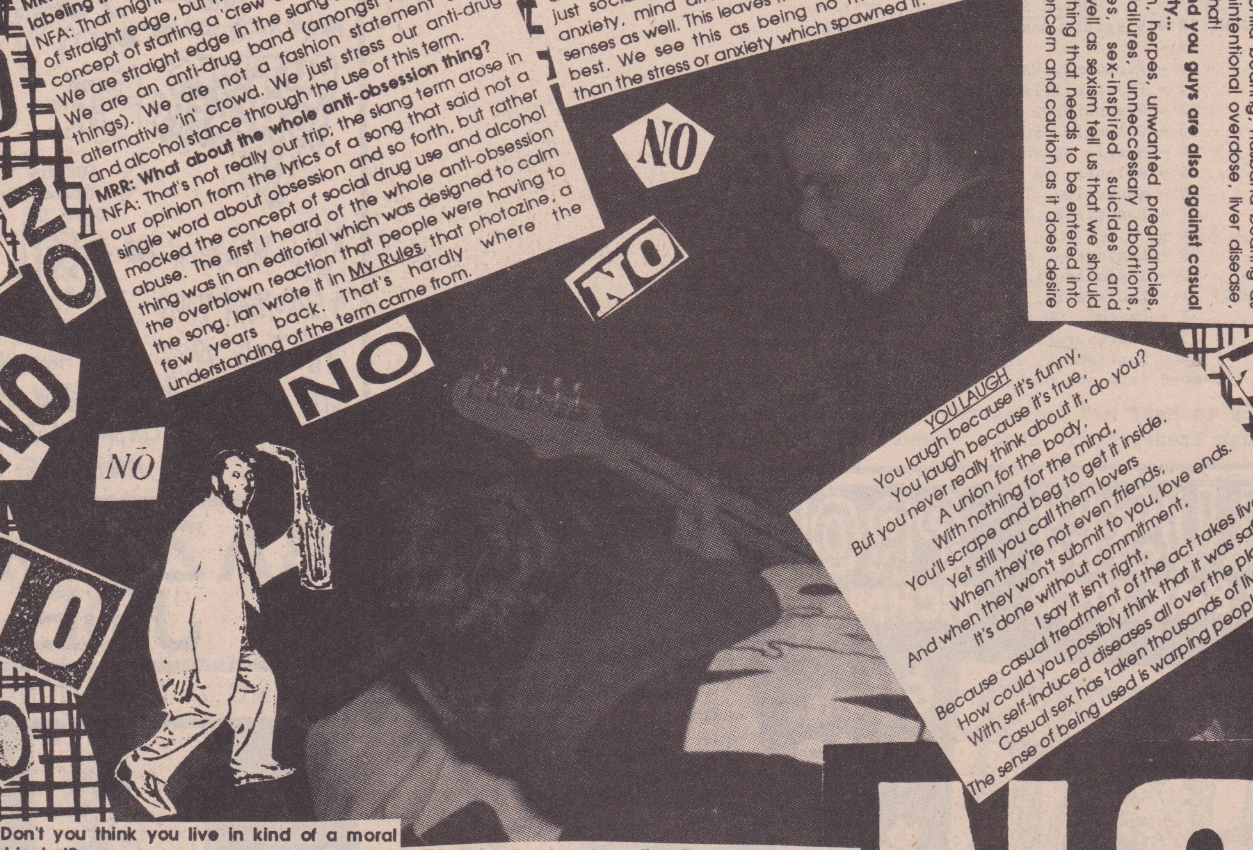
NFA: So can forest fires but why risk it? A lot of addiction has begun with simple experimentation or just social use. As a means of relieving stress or anxiety, mind altering chemicals must numb the senses as well. This leaves the user at anything but his best. We see this as being no more constructive than the stress or anxiety which spawned it.

MRR: What are these tragedies that you're talking about?

NFA: Wife and child beating, husband beating as well, suicide, unintentional overdose, liver disease, petty things like that!

MRR: I understand you guys are also against casual sex or promiscuity...

NFA: AIDS, syph, herpes, unwanted pregnancies, birth control failures, unneccessary abortions, passion crimes, sex-inspired suicides and depression, as well as sexism tell us that we should be. Sex is something that needs to be entered into with as much concern and caution as it does desire and know how.



YOU LAUGH

You laugh because it's funny,
You laugh because it's true,
But you never really think about it, do you?
A union for the body,
With nothing for the mind,
You'll scrape and beg to get it inside.
Yet still you call them lovers
When they're not even friends,
And when they won't submit to you, love ends.
I say it isn't right,
It's done without commitment,
Because casual treatment of the act takes lives.
How could you possibly think that it was safe.
With self-induced diseases all over the place.
Casual sex has taken thousands of lives,
The sense of being used is warping people's minds!!!

MRR: Don't you think you live in kind of a moral straight jacket?

NFA: No such thing. There will always be fun to be had, and in smarter ways. We live in a moral raincoat.

MRR: What is some of your other material about?

NFA: Non-violence, ending competition between bands and labels and gangs and magazines, making space for one another's independence, speaking your mind, and taking care of yourself.

MRR: Tell us about your record.

NFA: We've put out a six song e.p. on Revelation records and are currently writing material for a full LP we'd like to release next year.

MRR: Earlier you mentioned the 'original' line up. What has changed?

NFA: Our original bassist left before we even recorded the record. He was Jeff from the old Half Off line up. Our old drummer Casey Jones (ex-Justice League vocalist) got the boot in November. Now we've got John on bass -- he's been with us since our first show -- and we just recently aquired Quinn on drums. Also we switched to a two guitar line up after the seven inch with Rob Hayworth (Cubby!!!) on second guitar. Gavin and Dan are the only originals left.

MRR: Any other transformations?

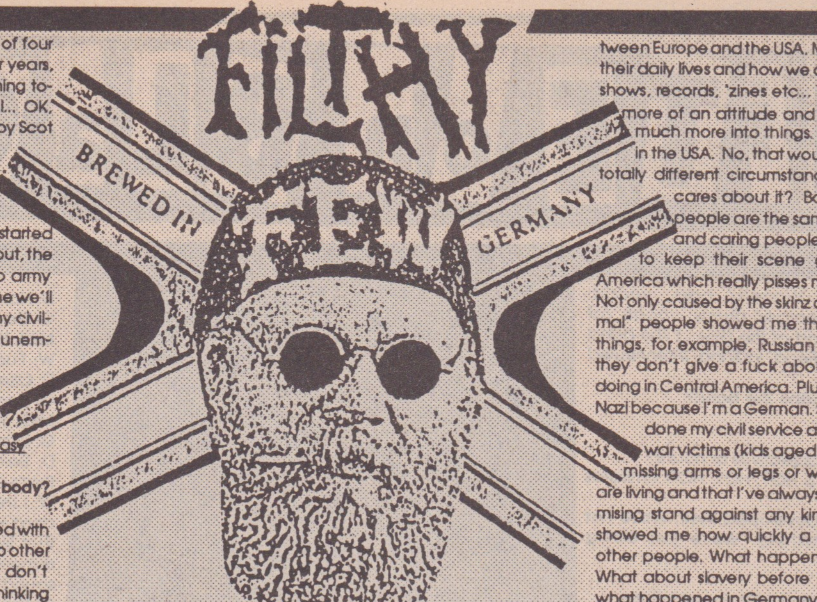
NFA: Our musical style has become much more unique since we recorded the EP due to the switch from Jeff to John and Rob. Gavin is still the mighty anchor in terms of sound though. That's all.

MRR: Any closing comments?

NFA: Yes, DAN PREACHES ON PURPOSE!!! That does not mean you must obey. Be your own purpose. Cast sight judgments aside. Ignore fashion, employ symbolism, take care of yourself, and have a nice life. P.S. Don't label us a positive band or a unity band until you hear those thoughts expressed by us. Good night.

No For An Answer/ 20308 Magnolia St
Huntington Beach, CA 92646

NO FOR AN ANSWER



FILTHY FEW, the name says it all. Consisting of four German guys who've been active in their scene for years, either doing fanzines or playing in bands, now coming together into one of the most awesomely powerful... OK, enough bullshit, just read the interview. Interviewed by Scot Landshark.

MRR: Introduce yourselves you bastards!

H: FILTHY FEW, that is Micha (guitar), Helge (bass), Schullek (drums) and me, Helge (vocals). We're a pretty new band, I guess it was October '87 when we started practicing and up till now it has worked out very well but, the others have to start their civil service (alternative to army service) pretty soon so, we don't know how much time we'll have in the future for music. I've already finished my civil-service a year ago and at the moment all of us are unemployed.

MRR: Why did you choose the name FILTHY FEW?

H: Why? Hmm, take a look at us and you'll know why we chose the name! It just describes how we are. Originally, I found the name in an issue of Easy Rider magazine.

MRR: So are you guys filthy in mind or are you filthy in body? Or both?

H: I think our filthiness comes from our minds. Compared with the other punx here, we are not that filthy so, there's no other possibility than that it must be a mind-thing. We just don't think the way most other people do, plus, our way of thinking isn't scene related. For example, I don't give a fuck about people telling me how our band should sound, how we should look or what we should sing about. A set of rules has been created by the punk scene that you must follow if you want to be "in". We don't want to follow any trends and so we're doing the band just our way. That's all! Next question?

MRR: Let's talk drinking! I've heard you're all "straight edge". Is this true?

H: No, actually not. The question is just another example of the set of rules in the scene. Should I say "yes" to be "in" or should I answer "no" to be liked by some HC punx? Micha is the only one who doesn't drink, the others all do drink more (much more) or less but I can't say we're the sons of Bukowski.

MRR: C'mon you're lying!!! Gimme some good recipes for homebrew!

H: FUCK YOU!!

MRR: OK, OK, but I've heard some stories about Germans and drinking. Do you think there's too much drinking in the German scene?

H: To be true, there's too much drinking in the scene here. It really pisses me off that a lot of people just come to shows to get drunk. I want to meet friends at shows who I have not seen for a while and I don't want to talk to someone who could puke on you at any second. But I must say, that is not the case at the majority of shows. I don't want to give a wrong impression to you and the other Americans. If possible, you should ask those people who were in Germany on tour with their bands their impressions.

MRR: Speaking of the German scene, what's the scene like in the Ruhrpott (your area)?

H: Hmm, the Ruhrpott scene is more of a big-city scene. The Ruhrpott is the most densely populated area in Europe, consisting of around 20 big and small cities containing 5.8 million people. You can compare it to any large American city, like Chicago. All in all, we have a pretty large subculture scene, you can find everything here including a large punk scene. Big name bands playing in front of 1000+ audiences are always possible and small shows with less known bands are drawing 200-300 people. Also, it's easy to drive to Holland or Belgium to see shows. I'm living at the westend of the Ruhrpott and the Dutch border is only 40 miles away, the Belgian border 60 miles away. And to Amsterdam it's only it's only 110 miles. That's the advantage here in Europe, the distances between countries are mostly short.

MRR: Sounds great!! Helge, I know you've visited the USA in '86 & '87. What's your impression of the Euro scene compared to the USA scene?

H: The first impression was that there are a lot of differences between Europe and the USA. Mainly how Euro-punx go about their daily lives and how we organize our scene, including shows, records, 'zines etc... The whole punk-thing is much more of an attitude and lifestyle here in Europe, we're much more into things. But, I won't say that it's worse in the USA. No, that wouldn't be fair. Both scenes have totally different circumstances. America or Europe, who cares about it? Borders divide countries but the people are the same. Everywhere you'll find nice and caring people who're working their asses off to keep their scene going. The only thing about America which really pisses me off is the fucking patriotism. Not only caused by the skinz at shows; no, even a lot of "normal" people showed me their stupidity. It starts with little things, for example, Russian murderers in Afghanistan but they don't give a fuck about what American troops are doing in Central America. Plus, people calling me a Kraut or Nazi because I'm a German. Sure, they didn't know that I've done my civil service at a rehabilitation center where war victims (kids aged 15-20 who had napalm burns, missing arms or legs or were paralyzed) from Vietnam are living and that I've always taken a clear and uncompromising stand against any kind of racism or fascism but, it showed me how quickly a lot of Americans are judging other people. What happened to the American Indians? What about slavery before 1865? I don't want to forget what happened in Germany between 1933 and 1945. How could anyone forget this? But, I don't like to be called a Nazi just because I was born in Germany. Let's change the subject!

MRR: I agree!! Let me ask you this, do you have any idols or heroes?

H: I can say only for myself. No, I don't have any idols, that's something for teenagers! There are only a couple of people who I deeply respect for what they've done like Gandhi or Graf von Stauffenberg (he attempted a bomb assassination of Hitler in 1944), for example. Having an idol means trying to be/imitate something you're not. BE YOURSELF!!

MRR: Let's talk music. Is it true that your music is a cross between Abba and the BeeGees?

H: Hmm, nah, I think it's more Liberace meets Iggy Pop!

MRR: Just kidding, Helge, seriously, describe your music to us...

H: I think you could describe it as hardcore. Yes, that's what it is!! We're from the same town as Unwanted Youth (Great!!), so you know our inspiration. We're trying to bring some more variety into hardcore music. Energywise, our music goes in the direction of Prong (Great!!), but you can find things from England, USA, and Germany which influenced us more or less.

MRR: I agree with you, hardcore music from your part of Germany has a very distinct sound. What are your lyrics dealing with?

H: Our lyrics are all more on a personal level. I don't like to sing about "no war, no nukes, no meat etc..." because in the end nothing happens. Things like this (no war, etc) should already be an important part of our consciousness. Also, I don't want to sing about those puberty themes like straight edge, thinking positive, blah blah blah. Our lyrics are dealing with what happens in our daily lives, as well as having a little bit of humor.

MRR: What else? I don't know what else to ask? Do you have any questions you'd like me to ask you?

H: Why don't you ask me about the future of FILTHY FEW!

MRR: Great! So what's the future of Filthcore?

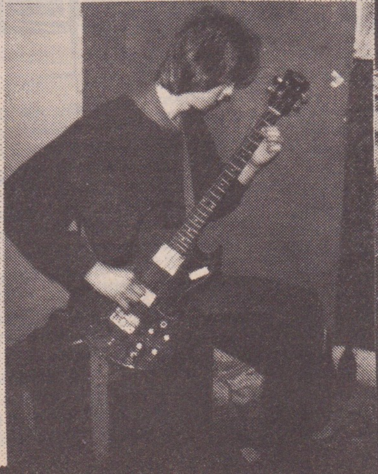
H: At the end of January we recorded eight songs. At the moment we're discussing where to release the songs. It seems likely that we'll release an eight song EP and then we'll see what the future brings.

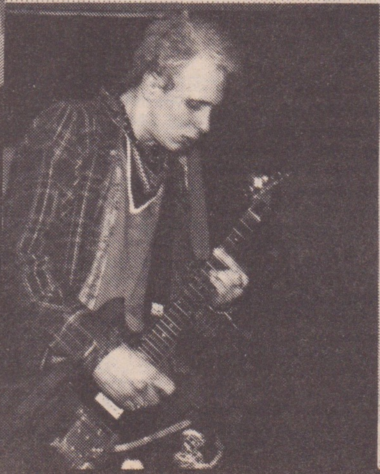
MRR: Well, no thanks for answering all the questions. Any final comments?

H: Yes, contact us at the following address:

c/o Helge Schreiber
Dudelerstr. 17b
4200 Oberhausen 11
West Germany.

LATE BREAKING NEWS: I'm sorry to report that Helge has left the band, but I'm happy to report that Mattes, the original bassist, has returned. Good news!





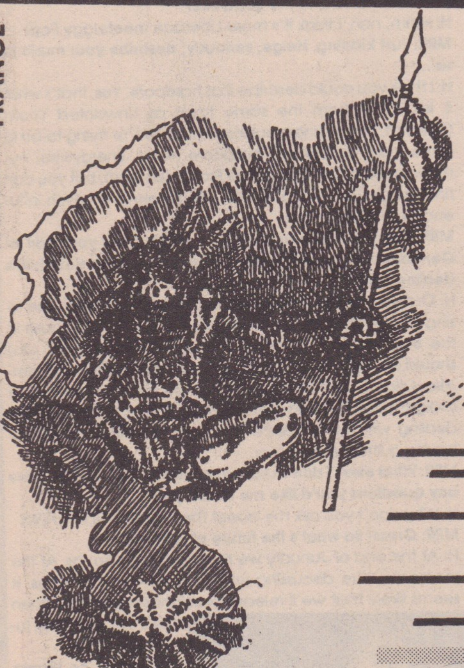
INDIANA

wHiTE on BLaCk

wHiTEonBLaCk is: Warren/ bass, vocals; Doug/ guitar, vocals; George/ drums, vocals (at least that's the way it is most of the time...) The band currently resides in South Bend, Indiana. Interviewed by Keli Andreas.

MRR: How would you describe the band?
W: Original.
D: Three people
W: Is this going to stick to adjectives or nouns?
D: Adjectives? This band is HOT, HOT, HOT! (imitates Buster Poindexter)
W: I think our sound has developed itself. We're not trying to sound like anything. We're just being ourselves and writing..
G: Having fun!
W: Writing what we want, and with no restrictions...
D: And not worrying aobut the conservative attitudes of this town.
W: I think that sums it up, right?... right?
D: What he said!
MRR: What are your lyrics about?
G: Fun.
D: Well, let's see, hookers, missiles, personal relationships...
G: Love, hate...
W: The top four...
G: Fun...
D: No... I don't know...
G: Good, I don't feel like celebrating...
MRR: What's the stupidest word in your vocabulary?
W: Fuck.
D: Ollie.
G: Heavy.
MRR: What, as a band, are you most known for?
G: Being unknown.
D: Being on WSND, playing Morey's and the P.N.A, that's about it...
W: I think we're known most for being original. Peple don't remember us fro being the band wHiTEonBLaCk that Warren's in or Doug is in or George is in. We're remembered as that original band with a different sound.
G: We switch instruments a lot...
D: Also, we're known for stapling up tacky posters all over town.
MRR: What is your proudest accomplishment?
W: You mean as a band?
D: Surviving that New Year's gig...
G: Getting new high-hats...
MRR: Do you have any recordings out?
W: I have a nice one on my answering machine right now... (actually the band does have a four song tape out. Send $3.50 ppd. and any correspondence to wHiTEonBLaCk/ c/o Doug Harsch/ 619 E. Third St./ Mishawaka IN 46544)

FRANCE



ORIGINAL DISEASE

ORIGINAL DISEASE was born in August 1986 from the ashes of two local bands, VIRUS and FINAL BLAST. We wanted to keep making our own noise and express our tastes and feelings to avoid frustration - well, that must be what bands are around for anyway. At that time, there were four of us in the band until Bobs, who was formerly the lead vocalist in a local metal band, joined ORIGINAL DISEASE as a second guitarist. Another line up change occured when David, our first guitarist, left the band shortly before Xmas '87. Laurent immediatly replaced him, and after working hard the Xmas vacation, we recorded our first 6-song demo on a 4 track in a few hours.

We have done 8 shows so far, playing not only in our area, but also outside Strasbourg and Zurich, Switzerland, with bands like PARABELLUM, GARCONS BOUCHERS, HEIMATLOS, COSMIC WURST, DESTITUTION, DARK AGE, KINA, or INFERNO. Our plans for the near future include, of course, more shows and maybe an EP for late spring or early next summer.

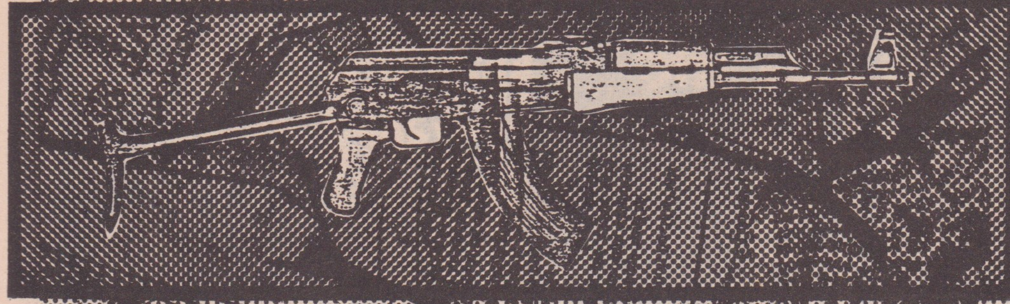
IDEAS: This band is made of 5 individuals, each of whom has his own views and feelings towards different subjects and issues, so it's quite hard to define what this band is really about in this field. Let's say that we're all against stupidity in the very broad meaning of the word. What is deeply engraved inside every individual is what may be called the "original disease", which is the main route of most negative things in this world. The lyrics deal with a wide range of subjects, from social and political issues to more personal things.

MUSIC: We don't try to sound like one genre or another, aping other bands just doesn't lead anywhere. Besides, we don't really like labels, whether they are musical or ethical. The best way to describe our music is that it is a blend of everything we listen to, a kind of strong Rock'n'Roll base with rhythm'n'blues, metal and hardcore influences. What basically matters is the energy delivered when we play, not something made just following an overcrowded path.

OK, if you want any further information just write to: Francois Bouthiaux/ 1 Ch. des Tourbes / Les Granges Narbos/ 25 300 Pontarlier/ France... or: Oliver Denizot/ 4 Rue des Perce-Niege/ Dommartin/ 25 300 Pontarlier/ France.

Our Demo is avaliable from the above addresses. It's 20FF/ $4 ppd or a blank tape plus $1 (Europe)/ $5 ppd (airmail) or a blank tape plus $2 for the rest of the world, this includes a cover and a lyrics sheet.

Political silence!



POLITICAL SILENCE, perhaps the most vital band in the Flint scene, was formed in May, 1985, with John Mueller on vocals, his brother Gary on guitar, Ivan After Five on bass, and Jeff Mintline on drums. (The band members are not limited to these roles, however, since they switch instuments and vocal duties on certain songs.) In August, 1985, they released a self-titled home-produced debut cassette which to date has sold in excess of 300 copies.

In late 1986, the band went into the studio and recorded the tracks which are featured on their first album, "Political Silence 101", which was released in August, 1987. In the time since the album was recorded, drummer Jeff Mintline left the band and was replaced by Mark Allen who also drums for the Flint band SMILING SACRIFICE.

The following interview was conducted by John O'Cyde on September 27, 1987, during a break in one of the band's frequent practice sessions.

MRR: How's the new line-up working out?
I: It's working out incredibly well.
J: It's a fairly painless transition.
I: Yeah.
J: I thought it would be a lot uglier than it has been.
MRR: (to Mark) So how do you like playing for POLITICAL SILENCE?
M: I love playing for these guys. It's Great. I've really been able to expand my drumming.
MRR: Perhaps it's too early to tell at this point, but do you think having a new drummer will change your sound at all?
J: I don't think it's changed our sound on the old stuff, but when we start writing new stuff, I think it'll change what we write then.
M: I've just been mimicking Jeff's stuff so far.
J: Yeah. I think half of it will be drum styles and half of it will be personality changes that will have to do with the different sound when we start writing new stuff.
I: I think we will be going a lot faster.
J: ...and a lot slower.
MRR: ...and a lot in-between.
I: I want to go in both directions. I want to do a lot more tempo changes and volume changes... just a lot more variety within the same song.
MRR: Tell us about your new album.
J: Side one was going to be an EP which we recorded in a studio, spent all kinds of time on, got very meticulous... It came out sounding kind of like us but only clean and perfect, in a way.
I: Like we took a bath or something.
G: But the drums were very disjointed.
J: Side two we just did at WFBE (a Flint public radio station) and that was all done live so that sounds a lot more like us just playing in the basement.
MRR: Which side do you like better?
G: I like 'em both. Side one's serious and side two is kind of a little bit more humorous. It shows a different side of the band.
J: I think, given a choice, I'd have to pick side one.
MRR: That's what I'd pick.
J: Probably just because I like the songs on that side more. We picked the songs that we wanted to record the most for side one, recorded 'em, and then stuck the other stuff on side two.
I: I think the next vinyl venture should try for a combination of both sounds.
J: Well, yeah, that's one thing we did. We learned an awful lot about making a record.
I: Oh boy! Did we ever!
J: Next time, it won't be so bad. We won't be up 'til seven in the morning hand-screening the covers!
I: Oh, God...
MRR: How would you say your album differs from your first tape?
I: Well, two years have gone past.
J: We didn't put the story of Noah's Ark backwards on the album.
I: But I wanted it on there.
J: I don't think there's too much of a difference except we got better, and it kind of shows on the record. But other than that, it's just a reasonable representation of what we were.
I: You have to realize we were only really together for like two or three months before that tape came out.
G: So there's no excuse for the album! (laughter)
MRR: Is your first tape still available or is it too late to get a copy?
J: No, as long as people want to buy the thing, we'll shove it down their throats. As long as there are people in this world sick enough to pay us money for the tape...(laughter)
I: It still surprises me it's selling locally.
J: I still listen to that tape and I'm surprised at how good it sounded for being a quickie job and all.
I: Well it's a good thing the demos didn't get released.
M: Yeah. I listened to it Saturday! (laughter)
J: Yeah, we'll sell 'em for as long as people will buy 'em.
MRR: You released your album on your own label, Red File Records. Are there any future Red File/Political Silence projects currently in the planning stages?
J: We would eventually like to follow-up with some sort of vinyl, but at this point, we're still trying to get this record out.
I: Yeah, we're looking for national distribution.
MRR: So you're taking a "first things first" approach?
I: Yeah. We've found a lot of times that we're better off just working on one thing at a time.
M: We'll have to write new songs, too.
J: Yeah, we'll have to write new songs and get our "new sound" together.
MRR: What are your feelings on the Flint scene and on Flint in general?
M: I really think it's coming back with all the new shows which have started.
I: All the girls are too young. (laughter)
G: Or Ivan's too old! (laughter)
I: Either way, it sucks.
MRR: You've been together as a band for about 2 years now. Why do you do it? What do you hope to accomplish as a band?
J: I just have fun, and when it stops being fun, I'll be done.
I: If I wasn't doing this, I'd probably go nuts because I wouldn't have any other way to let out my aggressions and frustrations.
G: It's both a hobby and an outlet.
MRR: Apart from the band being a personal "release" for your energies, are you also trying to do something for other people?
I: Well I think our lyrics show that. It almost goes without saying.
J: I always felt like we were up there having fun and singing and while we were singing we might as well sing about things we deem relevant or important rather than things we thought had good shock value. There are a lot of bands out now who sing about certain things just because they have shock value, but they don't really believe it.
I: Such as, John?
J: Well, I think that's obvious.
I: Donny and Marie! (laughter)
J: She never was "a little bit country" and she knows it!
MRR: Any final comments?
I: Gee...
G: "Gee." Quote him on that!
J: When you're at a show and you're thrashing and you run into someone and they say "Hey, would you please not run into me?" try not to run into them! Don't go after them!
I: That wouldn't be in reference to any hall shows recently, would it?

J: There's no one in particular I'm speaking of, mind you...
G: Don't stand on the stage and kick people in the face. (laughter)
I: Yeah. Punk doesn't mean going around acting like an asshole. It's the assholes that we're supposed to be against.

Political Silence's debut album, Political Silence 101 is available for $6.00 ($8.00 overseas) from the following address: Political Silence c/o Gary Mueller/ 6494 S. Linden Rd/ Swartz Creek MI 48473 .

HARDCORE EIZEN

The story starts off here. Today, Eizen are the following members: Migeul (bass), Edu (drums), Santi (guitar & screaming), Agus (guitar & screaming) and Jose (yelling). We are a band which can be called hardcore or metal core, it's just up to you, but we have our own kind of sound. We might have some likings or influences from other bands since we are listening to a sort of music and we get directly or indirectly influence by them. We belong to the "punk" movement (as some call it so) because we think that it's the only thing which takes up our thoughts and acts (not always). Our ideas are different from one to another of us, since we respect everybody's ideas before anything, but we agree on no nationalism under any color or symbol, no armies, which are the biggest problem of youth, when we are trying to start anything off they create it down, down with the Army! We support everything which creates an alternative and is self-produced. We hope that some day there will be a taking of conscience of the individuals in order to create this as a total freedom situation. We're against what any religion dictates, as the only thing they do is deny your existence in your life. We feel totally opposed to any kind of oppression, we refuse and denounce everything we dislike, everything which doesn't let us develop as free people, we are against frontiers, against languages, against flags, etc. We don't believe at all in any kind of government, neither right nor left, as power is power. We think that our lyrics are clear enough and that we don't have go explain them.

Some bands we like are: Jose: TERVEET, KADET, MINOR THREAT, NEGAZIONE, KTMK, SEPTIC DEATH, INDIGESTI, GISM, WDM, STUPIDS, SCREAM, etc... Santi: STALAG 13, SUICIDAL TENDENCIES, MINOR THREAT, BASTARDS, POISON IDEA, SCREAM, LARM, NEGAZIONE, DECLINO, etc... Miguel: UPRIGHT CITIZENS, NEGAZIONE, INDIREKT, ASTA KASK, UBR, KAAOS, BASTARDS, STIGMATHE, 7 SECONDS, FUNERAL ORATION, etc... Edu: DIE KREUZEN, INDIGESTI, BAD BRAINS, STUPIDS, SCREAM, MOB 47, NEGAZIONE, TOXIC REASONS, OFFENDERS, etc...

NOISE AGAINST THE APATIA

EIZEN NOISE! NOISE!

MORE NOISE & NO MORE WAR!

We also make the zine Cuanto Hemo De Aguantar together with other people, we put there all our care, because it's something we all feel really OK about and agree. We are also doing a tape label (B.M.T.= Boycott Multinationals Tapes) releasing and selling tapes we get sent from "abroad" at cheap prices in order to make these bands known in Spain (as long as we don't get stolen by the mail). We like working together, where we can discuss and do real things that one could never do alone. We loathe bosses, leaders, because this is to divide people into blocks or levels, and this usually ends up in passivity, disagreements, bad coordination...DOWN WITH LEADERS! DOWN WITH MASTERS AND SLAVES!! Nobody is more than anybody if oneself doesn't want it to happen and doesn't let himself to be led or handled. Well, we think that we've shown a little our ideas and statements in this short article, but if you still wanna go on asking further info's discuss ideas, exchange of things...feel free to write to us at: EIZEN, Aptdo 168/ P. San Pedro/ Guipuzcoa, Spain. We can also arrange tours for bands willing to play here (give us at least 2 to 3 weeks before coming, please!) and distribute your releases (tapes, records, zines) cheaply in a non-profit way, WRITE1111 XXX.

XXX

ANTI MUSIC

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WRITE US: CRAFT OF THE NOISE

PANX • ROMANA

Panx Romana is one of the most popular punk bands here. The members have been in the punk scene since its birth. Now you can read the answers of the groups lead singer Frank to Johnie 23's questions. (Johnie 23/ Yayyis Kolovos/ Karaiskski 15/ 162 31 Athens/ Greece).

MRR: First of all, a typical question: When did you start, etc...

PR: The band started at '82 when the Stress (with their first line up) stopped. I used to be the singer of Stress, so I found some guys from older groups (The Videogames and T.V.C.) and we started something with more speed, something more "conscious."

MRR: You mean "politically conscious" or musically conscious."

PR: Something based in our ideals, musically and lyrically. More powerful music, coming straight from our hearts with lots of fun.

MRR: And...the record, can you tell me more about your LP?

PR: It had been out since April '87...

MRR: But there wasn't any advertisement then...

PR: Is there now any advertisement about our record? But you can see a lot of ads for records like the "Diataraxi..." comp. LP. That's why it was a very successful release (it has sold about 4000 copies - a record for the small Greek vinyl market). Now, you can't see ads in the magazines for our record and of course you can't hear our songs on the radio...but the relationship with Wipe Out Records was perfect. The owners are very good and we have been given half of the production's money.

MRR: Now the record is out, do you like the whole work, the final result?

PR: I did the art of the record. The covers, the innersleeves etc. and I think they are ok. The production could be better, but you can't have everything you want.

MRR: The LP is dedicated to the military service that we all have (the Greek male persons) to do. Do you want to say some more about that?

PR: In Greece there's an obligatory military service for 18-20 months and no alternatives. All the people are losing a long period of their lives (the best time between their 19-22 years). Everybody has plans and so many things to do...Of course I had my personal reasons. My brother was killed during his service, and there are also more "accidents" or "suicides." At first we wanted to make a record dedicated to my brother, but we changed our decision a little bit. I know a lot of things 'cause I had to go to the press, to the military offices for my brother's case...Some of the material I had collected is used for the record.

MRR: Do you think that you have influenced your fans or the persons who have listened to your record?

PR: We didn't expect to change people's thoughts. But we influenced some persons. After our gigs there were a lot of people who are coming to us and asking what to do with the army...It doesn't matter if you are gonna go to the army or find a way out. The problem still exists. By the way, two of Panx Romana's members haven't gone to the army 'cause of "mental illness."

MRR: Now about your music, why do you decide to play this '77 style punk rock?

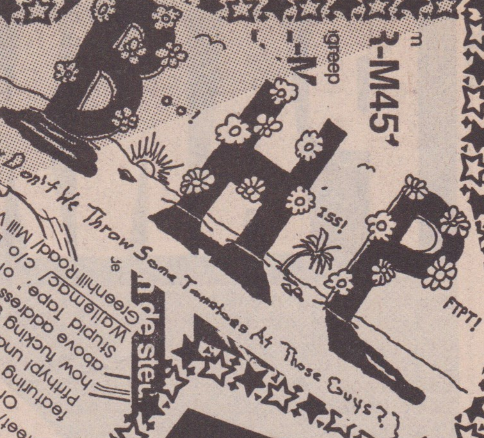
P.R. Three of the members of the group have been punks since '77. But then we didn't know anything about music, that's the reason why we didn't start the group in '77. But we have our roots in '77. We wanna talk about our problems and that's the music we like. I love the Clash or Crass 'cause they believed what they were saying. I don't care about the present condition of those groups.

MRR: Now any last comments, something about the American readers?

PR: There are a lot of American military officers and soldiers here in Greece and they are a kind of oppressors for us. In Glyfada (a part of Athens with lots of pubs and night clubs) there are a lot of clubs only for American soldiers and their girlfriends, I'm not allowed to go inside 'cause I'm Greek. The American embassy is like a castle because every year in the big 17 November's demonstration (the anniversary of the Junta's fall) there are a lot of riots outside... But I know the readers of this interview and most of the American punks are simple people like me and you, they're a kind of friends of mine... Now our address is: Panx Romana c/o Wipe Out Records/ Arcadiou 6/ 185 34 Piraeus/ Greece. Our record costs $8.50 ppd (by airmail), our t-shirt $9.00 ppd (by air too) and you can order them direct from us or for better prices through Alternative Creation/ PO Box 74239/ KD Kesarianis/ Adrianoupoleos 45/ 160 00 Athens/ Greece. Please send an IRC for catalog and free fanzine. Thank you very much

Johnie 23's note: Thanks Mona and Efi for the help. Joe KID from Malaysia please write with your correct address.

CALIFORNIA



SWITZERLAND

ANOTHER ORDINARY BAND?

Well, no, of course. Every musician thinks of himself as a pretty fantastic individual, something between God and Rambo. The fact that the audience didn't notice yet, does not harm that conviction. The audience of a normal gig is, to the extraordinary musician, something between a vegetable and stone dead.

Still, Gnä Gnä is even different from that (some will say that Gnä Gnä is a dead-vegetable band too, haha, extremely funny...). In the first palce, Gnä Gnä have a half hysterical singer that has brought some audiences to life in the past.

In the second place, Gnä Gnä have an extremely bad rhythm group, consisting of a guitar, a bass, and an astonishing good drum set (including one drummer).

In the beginning, Gnä Gnä established a name as the most boring band in Mid-Europe. That was why their first record "The Dance" sold so well. The group decided to make a split-EP with the German band Bad Attitude, who sound like alll German bands sound, like a chainsaw with someone in the backround yelling for help.

Both groups did a tour of Germany to make sales for their split-EP impossible.

Gnä Gnä released an LP in September of '87 which had been recorded in '86. The sales (mainly in Germany, but also in France and Spain) went well, thank you.

We come now to an interesting point in the history of Gnä Gnä which is the April '88 North Europe Tour (Germany, Denmark, Norway), and which didn't take place yet.

People who show up at the gigs will notice a big difference between the records (last studio session was in Feb '87) and the live show. In a year of intensive giging around, Gnä Gnä somehow lost control over their instruments and theirselves. Songs became faster, until the people in the audience started to mumble something about stopping to tune the instruments when the gigs were finished.

BUT, Gnä Gnä is no hardcore band. Some of the songs are funny, some are sad, some are slow and some are fast, some have tunes, some have not. Yes, some of the songs sound like Metal, some like Hard Core, but there are also songs that sound like medieval church music.

We love to CHANGE. To make things DIFFERENT. Because, dear reader, Gnä Gnä found out that one of the ways to bring an audience back into life is to do STRANGE and FUNNY things.

We hope that our second Lp will sound like that. We like our first Lp, but I think we didn't quite manage to bring out all our WEIRDNESS into it.

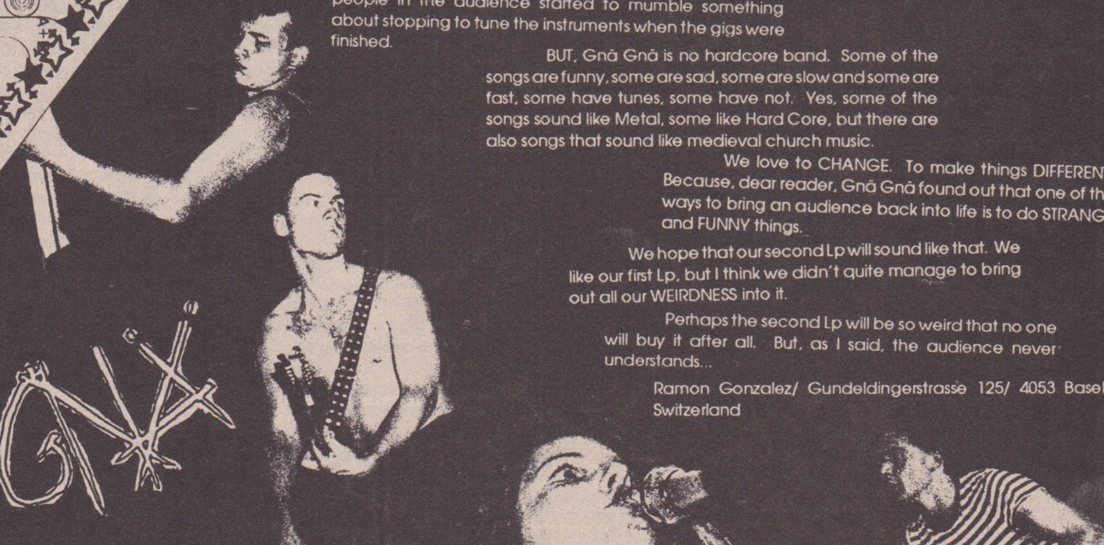
Perhaps the second Lp will be so weird that no one will buy it after all. But, as I said, the audience never understands...

Ramon Gonzalez/ Gundeldingerstrasse 125/ 4053 Basel
Switzerland

Platanos Saviodos Peros Muertos

Ooooooooh-ooh!
Platanos saviordos peros muertos!
Ole!
Vamos a la playa!
Aiieeee!
Como esta usted!
Ole!!
Arriba!!
Hola!
Acapolca!
etc. etc.

GNÄ GNÄ



BELGIUM

HATE CREW

INFO SHIT

Somewhere in the summer of '85...
Hardcore and punk are continuing their way through the underground and in this atmosphere four old friends decided to form their own outfit.Inspired by thier brothers & sisters abroad,and coming from defunct bands (like Anorexia Nervosa,Dustbin,Sadtskierielja),they call their new band Nozem (=redneck),a name which changes first into Censored to end up like our actual name:Hate Crew!
Oppression and intimidation from surroundings and authorities did not broke us,as you can see.But we suffered quite a lot of it in those days!
In the fall of '86...
A couple of funny,disastrous gigs were already done.At that time, Pigs in blue glue broke up and their guitarist asked if he could join the band.So he did,and that brought the line-up like it looks nowadays:Kristiaan-vocals
Guido-leadguitar
Guy-bassman
Bruno-rythmguit & vocals
Mone-rotoboy
Music and lyrics submitted some kind of evolution,and soon enough quite some gigs all over"our"country followed.We already supported bands like Toxic Reasons,T.S.O.L,Death Angel,Colera,Extreme Noize Terrör,Funeral Oration,Lärm,and quite a lot of others.

Hardcore,for us,stands for a very diverse and open kind of music. All styles and influeces are mixed in it.That's why we prefer to call our music simply like that.We also listen to a lot of diverse stuff,from e.g. Political Asylum to Accused,and we really enjoy other styles of good music,too:blues,reggae,rock 'n roll,metal and even classical music! All these have influenced our playing in one way or another.There's so much good stuff to find between the chaff of commercial,gimmicky crap!

Lyrics are also very important to us.We try to find a good equilibrium between both lyrics & music,and when someone writes lyrics, they have to be read and approved by the whole band.
Our lyrics handles about subjects like rape, religion, americanisation,and in general about the individual who's trapped in a mercyless vicious circle of a decaying society.In one way or another writers like Huxley,Kafka and Orwell have influenced us in our way or thinking about things...Our political/social ideas are too diverse and different from each other,that it would take too much space to write it all down,although you may know that we all look in the same,left-wing direction.

We don't have/want fixed conditiond for doing concerts.Every offer is analised separately:who/what organises it,how far must we drive, what do we have to bring along,is it a benefit or not?,etc...
We like playing good concerts,that's why we want to avoid too much of the same:we don't want to get tired of it ouselves:..

Here's a small list of our releases.Please note that this list can be changed and/or accomplished.

- Debut lp "Silent Rage"-published by/available on Punk Etc., Mottestraat 12, 1870 Wolvertem
- 3 songs on "Thrashing with your parents"-comp.tape,by Smurfpunk-tapes,Dorp 7,9202 Wetteren (Westrem)
  Also featuring:Guillotine,No Fraud,Corruption,L.U.L.L,...
- 7 songs on "Noise from scum!"-comp.tape,by Sex Gang Noise tapes,Hofstraat 22,9470 Denderleeuw
  Also featuring:Cry of Terror,Heimat-Lös,Dawn of Liberty,...

P.S.:all addresses are in Belgium,both tapes comes with a booklet!

People who want to let us play in their town or city,attention:
we have the intention to break out of this country and to play abroad. The first two weeks of August '88,we would like to tour North-Gemany and Scandinavia.Youthcenters/Promoters/Bands who are interested in us, please contact us through Punk Etc. or the band directly at:
Kristiaan Fiers-Hoekstraat 55-9270 Laarne-Belgium
You can call also:**77-32-53/66.47.60 (Bruno)

HATE CREW

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VOL 4/ AGNOSTIC FRONT (INTENSE!show 12/87 NUCLEAR (GERMAN HC)& Necros '88

$25.00 VHS only-1 hour video, high quality Fast Delivery includes postage. THANX for your interest,send for catalogue **ANARCHY!

V/A - "European Hardcore Compilation Vol. 1"

The first band on this "European" comp is GOVERNMENT ISSUE (filmed in W. Germany) who offer the best footage. 17 minutes, good sound, good lighting. Next is CHALLENGER CREW from West Germany, 19 minutes, good sound, fair lighting. Third is NEGAZIONE from Italy, 11 minutes, good sound, fair lighting. Fourth is CCM from Italy, 8 minutes, good sound, fair lighting. Last but not least is 2227 from Yugoslavia, 6 minutes, good sound, good lighting. Each band was filmed with one camera, but at different venues. One hour total. (DH)
I.H.M.V., 952 Neil Ave, Columbus, OH 43201)

INTERNATIONAL HARDCORE MUSIC VIDEOS
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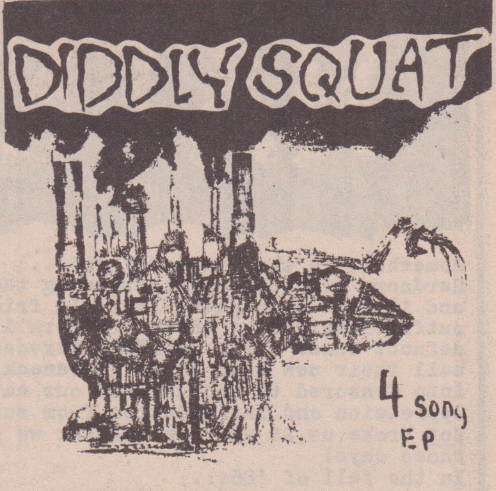
DIDDLY SQUAT



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The choice is yours.

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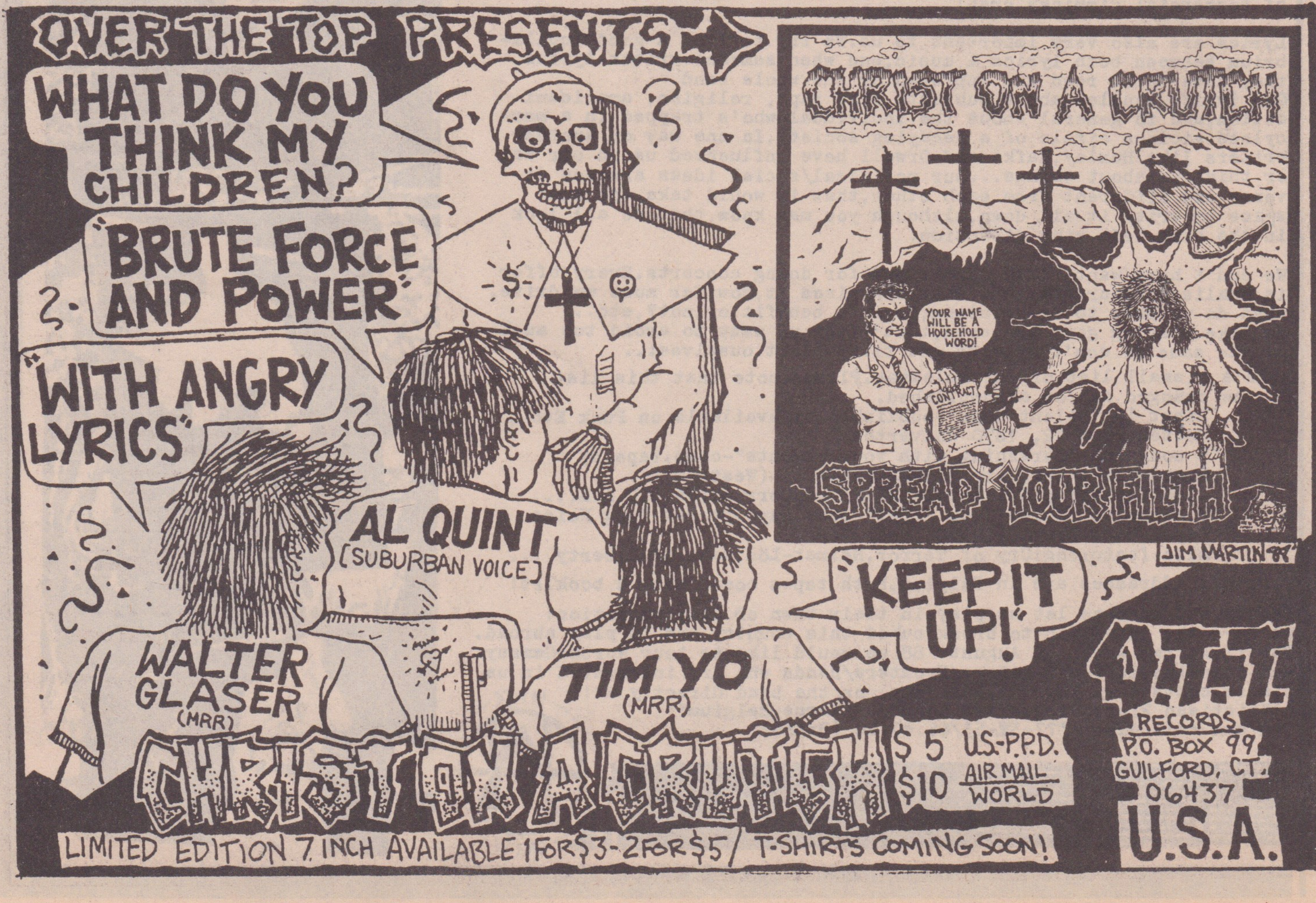

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LAST OPTION 7"ep

"OVER TIME"
8 SONGS
WITH LYRICS

LAST OPTION - "Over Time" EP

A very good debut 7" by this AZ act, eight clean, powerful songs, mostly thrash with an accent on energy. Far from generic, they have their own sound, different from any other particular band. Lyrically, the emphasis is on caring for others and working for social change. Totally great!! (MRR) M.Rend...

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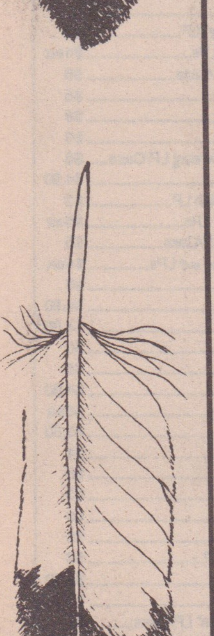

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At the start of the meeting there was a disturbing incident of members from the AIM (American Indian Movement) who were protesting the "selling and giving" of sacred Indian secrets to white people. Sun Bear is severely criticized by some natives for doing this.

The philosophy of the the red man is based mostly on a consciousness of worship that is one with the Great Spirit and Earth Mother, and first with the Self. The Native American philosophy is being one with all creation. The warrior is empowered by this atonement.

Turtle Island is the name for the North American continents. The eagle is the messenger between the Great Spirit and humanity. The eagle flies closest to the Great Spirit, so the energy is carried higher than others. The eagle feather is the symbol of truth. Feathers are earned through initiation. There are many tribes and traditions, and some have shared cultures. Tribal skills include farming, hunting, construction, arts-crafts, cooking, midwifery, government, and medicine, as these are esential to survival. Life and energy flow in a clockwise circle, and ceremonies revolve around the drum, which is the heart-beat of order in their cosmology. The Chief is chosen or inherent to lead on a Council of Elders. The Elders are the old wise ones of the tribe. The Medicine Person is the medium between the Great Spirit and the Earth Mother for the citizens of the community, and thus is the medicine healing channeled. The purpose of medicine is the preservation and restoration of health and the prevention of disease; physical, psychological, and spiritual healing is atonement and is the way of life. Ceremony, initiation, prayer, meditation, music, chanting and dancing express this relationship, and are integral parts of this harmony.

Brant Hecunda, a Huichol shaman, demonstrates, "General ceremony is used to honor the Great Spirit, and it varies a little from tribe to tribe. Most ceremonies are led by a Medicine Person or Chief. The training of young people is done by the mature members of their family. A young person finds out the way they are to follow by vision quest. One chosen by Spirit to follow the Medicine Way becomes an apprentice to the Medicine Person willing to accept them. The Earth has time of Sun and Moon. The circle is "nierika" or "doorway between two thoughts." The drum beats the time of the circle. The wind is the telephone that relays messages between life forms. We offer song to bring two-legged people together in the circle. Life is composed of polar opposites in balance. Today life is getting out of balance, so we come together at the Medicine Wheel to reinstate this balance for the New Age. Everything is alive If you don't know how to laugh, you don't know how to live (I tell spiritual dirty jokes). Honor all life forms and so empower yourself as a human being. We ceremony and pray with all our heart. We enjoy and leave behind the unhappiness. Our role as human beings between sky and ground is to celebrate the joy of living, and chant and dance in honor. Science is finding out today what we've known for thousands of years as ancient secrets. Many realities may coexist (I take sacramental peyote occasionally)."

The Indian behaves in refined principle and manner, different from the heathen misconception. Their philosophy motivates their actions and rites. The rights of all life, even the less fortunate, are appreciated and respected. The great Indian leaders were mystics. It is considered that the nearness to nature keeps the soul sensitive and in touch with the supernatural. The Indian believes in silence as the sign of perfect equilibrium. It is the Great Mystery and a cornerstone of character.

The Medicine Wheel is a designated and consecrated vortex honoring the many spirits of all creation. The Sweat Lodge is like a sauna, and is used for recreation and renewal by purification, centering, prayer and meditation. The Sweat Lodge is considered to be the womb of the earth mother. It is also the back of the turtle (of Turtle Island). Vision quest is the initiation of adventuring and discovering a clarification message from the Great Spirit about fulfilling one's purpose in life. One prepares for vision quest by service, praying and meditating, fasting, the sweat lodge, and the Medicine Wheel, and is led throught the initiation by a Medicine Person. A Pow-Wow is a congregation of diverse Indian tribes as a festival of cross-culture.

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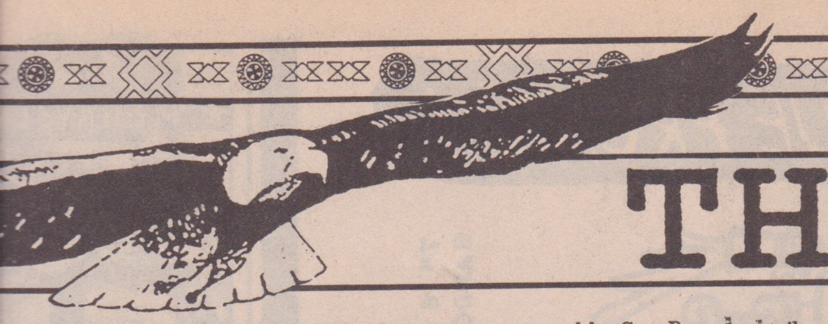

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Heather is a Medicine Oracle and Dreamer, and one of her to
Mexico. This extraordinary manifestation of the Goddess broug
magickal-mystical trip with the mineral, vegetable, animal, and
federal policy on Indian affairs *prima facie*.

Hummingbirds are love and gila monsters are the memories
tall on terra cotta. In rainbow adobes reside elfin children whisp
the 'do the death dance, ants' sign, turn on 'lost realities,' and get s
tell you something is not right, and it has nothing to do with the
a picnic table and barbecue.

The Feds are trying to dissolve this sovereign Tribal Nation b
are like every other Indian. That's what the BIA wants - pet Ind
no rights, no culture, no funds - no problems.

Heroin is a bigger problem than alcoholism, infecting the r
morale and horrible crimes imposed on the self and others.

It is the belief that a sovereign Indian tribe cannot be governe
dictarorship by a Chief and the Board of Elders, the oldest and
survival and preservation. A younger and initiated one may lead
the leadership as men. It is understood at birth whether the chi
by matrilineal or patrilineal descent. It is the opinion that the U
"Forbes Four Hundred" dictatorship based on greed and corrup

The BIA interference in the Navajo-Hopi Land Settlement A
a contrived pittance to shake down any solidarity within and betw
amalgamation of their property holdings. It is the case with many
council people are at dispute with their own inner pro-developm
alists oppose the exploitative pro-developmentalists. The pro-
government and corporations and their unscrupulous methods.
officials desire and fear, and many other tribes' traditional peop
fooled and bought off by the government and the Mormons, wh
opportunity, while the ulterior motive is rights to land entitleme
The BIA divides and conquers by conspiring with the pro-develo
council and set up a puppet trial council operated by the BIA that
corporations. Thus, Indians are coerced into political and econom
rape, and dissidents are eliminated. The story is the same for a

National Indian reservations are desperately in need of fo
welfare charity aid. This inhumane condition is imposed upon the
by the US government, whose seal is the eagle, fallen to near
Indians and the Earth nurture and respect each other as a
harmonious exchange. White capitalists exploit the environmen
financial gains, causing irreversible damage and threatening t

May the peacekeeping dreams of all creation come true.

Michele Cali / 1609 Parade St / Las

S INDIAN LAND

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tting their fulfillment from
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u of Indian Affairs) Indians,
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my people. It's time that us
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in peace like it should have

Elk, adds: "The sacred Pipe
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-leggeds shall come together.
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orld Court and let them know
sked them to define interna-
rnment or the tribal council.
s the Great Spirit. Let us hold
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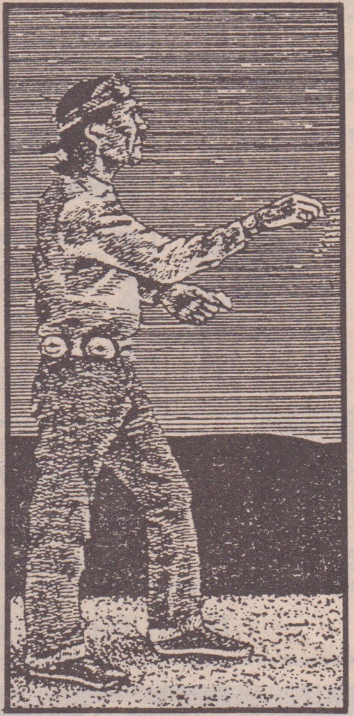
ill be a time when the Sacred

can Indian. There's no other
r Cloud Dreaming Woman
al Chief and Medicine Man
g because I dreamed of you.
as first greeted by the teacher



Heather is a Medicine Oracle and Dreamer, and one of her tools is a 20 lb. burlap bean bag of peyote from Mexico. This extraordinary manifestation of the Goddess brought me to the Tucson AZ reservation for a magickal-mystical trip with the mineral, vegetable, animal, and elemental kingdom, and I also witnessed federal policy on Indian affairs *prima facie*.

Hummingbirds are love and gila monsters are the memories, for the ancient tribe. Saguaro cactus stand tall on terra cotta. In rainbow adobes reside elfin children whispering legendary songs. But when you pass the 'do the death dance, ants' sign, turn on 'lost realities,' and get sucked into the 'vacuum,' the vibes you sense tell you something is not right, and it has nothing to do with the fact that the "front yard" is a cemetery with a picnic table and barbecue.

The Feds are trying to dissolve this sovereign Tribal Nation by fueling internal unrest, so that the Yaquis are like every other Indian. That's what the BIA wants - pet Indians absorbed into the homogenous society, no rights, no culture, no funds - no problems.

Heroin is a bigger problem than alcoholism, infecting the reservations of many tribes, resulting in low morale and horrible crimes imposed on the self and others.

It is the belief that a sovereign Indian tribe cannot be governed as a democracy, but rather as a benevolent dictarorship by a Chief and the Board of Elders, the oldest and wisest ones who direct the affairs based on survival and preservation. A younger and initiated one may lead the warriors. Women are as much a part of the leadership as men. It is understood at birth whether the child is destined for leadership and it is either by matrilineal or patrilineal descent. It is the opinion that the US is not so much a people's democracy as a "Forbes Four Hundred" dictatorship based on greed and corruption.

The BIA interference in the Navajo-Hopi Land Settlement Act and relocation dispute (Big Mountain) is a contrived pittance to shake down any solidarity within and between a couple of vital tribes and the possible amalgamation of their property holdings. It is the case with many tribes that each tribe's own inner traditional council people are at dispute with their own inner pro-development council people. The cautious traditionalists oppose the exploitative pro-developmentalists. The pro-development people are backed by the US government and corporations and their unscrupulous methods. The Navajos and Hopis have something the officials desire and fear, and many other tribes' traditional people accuse the pro-developmentalists of being fooled and bought off by the government and the Mormons, who seem to be giving the needed charity and opportunity, while the ulterior motive is rights to land entitlements and coal, oil, gold, and uranium resrves. The BIA divides and conquers by conspiring with the pro-developmentalists to oust the traditionalist tribal council and set up a puppet trial council operated by the BIA that will sign away Indian real estate to the mega-corporations. Thus, Indians are coerced into political and economic dependency, cultural obscurity, ecological rape, and dissidents are eliminated. The story is the same for all tribes who resist.

National Indian reservations are desperately in need of food, clothing, shelter, health, education, and welfare charity aid. This inhumane condition is imposed upon the Native Americans in disgrace and indignity by the US government, whose seal is the eagle, fallen to near extinction as a reflection of this abuse. The Indians and the Earth nurture and respect each other as a responsible and cooperative relationship of harmonious exchange. White capitalists exploit the environment, wildlife, and themselves form short-term financial gains, causing irreversible damage and threatening the world with nuclear annihilation.

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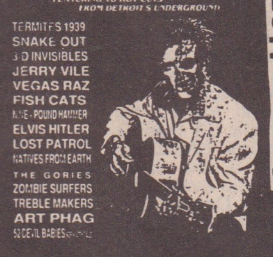

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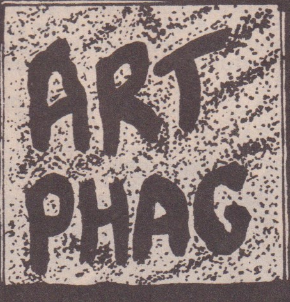

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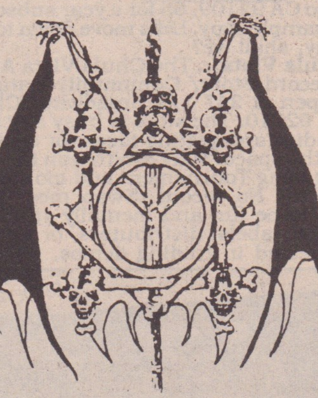

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San Diego... Recently the Palisades Theater has been opened for shows. These have included 7 Seconds, Bad Religion, Adolescents, Dag (yaaawwn) Nasty, Exploited, and locals including: AMENITY, SOCIAL SPIT, DREAD, CRASH WORSHIP, FUNERAL MARCH, SANTA CLAUS and MEATWAGON. By the way, either Seven Seconds, Bad Religion, The Ninth, or SOCIAL SPIT, has Barry's (AMENITY) drum throne. Write 1266 Finch Place/ Chula Vista CA 92011, or call (619) 421-5246. THANKS! The future of the Palisades is questionable at this time. I think we need another parking lot down here.

Another recent show was at John Muir Alternative (run by ex-hippies) School, which included AMENITY and FUNERAL MARCH. Teachers even sang along in this classroom concert.

BCT record auction ends June 30th. Chris BCT will be doing another auction July 1st to November 30th. Contact him at PO Box 16205/ San Diego CA 92116. Summers since 1983 or so many Europeans, Australians, New Zealanders and others have visited the U.S. This can be done inexpensively by contacting people to stay with while traveling. Contact can be made through MRR addresses, etc. Write to BCT for possible San Diego visit. Nothing like person to person interaction to solidify future bridge building and border fence eliminating.

The 4th annual Anarchy picnic was May 1st in Balboa park. A great place to pick up info on various causes and meet people in a scenic atmosphere. This great event is organized in a large part by the Daily Impulse, local anti-authoritarian news-journal. Rumor has it George Impulse owns a rare set of Penis Landscape Pillowcases (?). Write to the Daily Impulse at PO Box 90312/ San Diego CA 92109. $5 for a year subscription, $1 sample copy. Let's move down to the south bay, shall we?

Chula Vista... The Chula Vista Alternative Record Store/ Community Hangout is now open at 247 1/2 Broadway/ Chula Vista CA 92010. The store is busy stocking merchandise and getting ideas for creative uses for the space. Mike Smith won the first ever Ping Pong Tournament and took home a No Means No record. Swap meet runs continue to be fun and mentally stimulating. Bands, labels, distributors, or anyone else interested in trading demos, records, shirts, 'zines, etc., please write (above address) or call us at (619) 476-0909. We also take stuff on consignment (and deal with you honestly).

SPOOKS

Vinyl Communication

Operation Ivy and Cringer both visited Chula for an enthusiastic show. We expect Dead Silence and Dissent soon. More shows are in the planning stage, but a steady place is not available yet. The NW Studio and people's backyards have done a pretty fair job of giving locals their small gig fix.

The AMENITY 7" EP has finally been re-pressed on green vinyl. It's available for $3 postpaid from Vinyl Communications PO Box 8623/ Chula Vista CA 92012. Get one now as these will go fast. DARK SARCASM record will not be coming out on V.C. Don't ask. Chula has a new band, CAUSTIC HUMOR. Soon to be playing on their first international tour (Tijuana Skate Park) with AMICHI DELLA TERRA. Write Chris Humor at: 88 5th Ave/ Chula Vista CA 92010.

NEIGHBORHOOD WATCH has a new drummer and are playing more frequently again. Upcoming shows (in June) include a Border Art workshop at The Cultural Centro de la Raza in Balboa Park. Now available "We Fuck Sheep" T-shirts (you knew these were inevitable, right?) $6 postpaid to VC address. NW, SPOOKS, AMENITY, TYBURN JIG, DARK SARCASM, FACE VALUE, LOS PERRITOS, CAUSTIC HUMOR, Straight Edge X-mas, SUB-SOCIETY and others, soon to be on benefit comp tape for the record store, $4 ppd. to store address.

A new issue of The Amigo (#5) - a South Bay Chronicle - is out now with Operation Ivy, SPOOKS, and articles, reviews, etc. $1 postpaid to PO Box 412/ Chula Vista CA 92012. Two new zines are in the planning stages at this point. Good Luck. This report brought to you by Barney Love, Pedro, and Cheeks. See you at Jag's!

Greater L.A.- Yes, another scene report from sunny (?) Southern California. This is my first, so please bear with me. Most people think Los Angeles has a really happening scene. Well, they're wrong! There have been few shows lately yet the number of new bands has increased considerably. There are really only three places that any shows go on: Fender's Ballroom, the Hoover Recreation Center, and an occasional show at the Hall-O-Sound. I hope it picks up soon because I'm getting extremely bored.

Anyhow, I'll start off with Long Beach. HALF OFF seems to be doing well. They played a show on March 25th with 7 Seconds, UNIFORM CHOICE, Youth Of Today, JUSTICE LEAGUE, and NO FOR AN ANSWER. As I hear it, they have a lot of new material ready for their second LP. In the meantime, pick up The Truth LP on New Beginning Records/ 3935 E. Broadway, Suite 159/ Long Beach CA 90803. DISSENSION is still around and rocking. They've been working on some songs for a new LP to

WALK PROUD
P: Igby

MALISCIOUS GRIND
P: Igby

be out sometime soon. Hopefully they'll retain the same hard-hitting sound they've been known for. Also, there's a new band out of Long Beach called SELF INFLICTION. They have played Fender's and Hall-O-Sound so far and are working on material for their demo. Call Mike (guitarist) at (213) 531-6745 for info. And one last note... Zed Records now has a computer BBS so all of you modem people can call. The number is (213) 434-2933.

Well, Orange County is still rocking. NO FOR AN ANSWER seems to be the most promising band now and their You Laugh EP is really hot. Pick it up from Revelation Records. INSTED haven't been around much but I hear their LP Bonds Of Friendship should be out soon on Wishing Well Records. Also due out on WW is the long awaited A Wish To Dream by UNIFORM CHOICE. But let me ask you, is it worth the wait? Anyhow, enough for Orange County.

Anyhow, the city of Downey now has a few bands to help "put it on the map." UNITED WE STAND is a killer band that formed about six months ago. Their demo will be out at the end of April and is $3. Send to Jerry Hohman/ 9337 Gallatin Rd/ Downey CA 90240. Another raging Downey band is 647F. They have a 6 song 12" EP out on Redneck Records and it really kills balls. Address is 9713 Horley Ave/ Downey CA 90240.

The actual city of Los Angeles contains one band that is really worth talking about. Their name is NOFX. They have a brand new LP out entitled Liberal Animation and it's fucking rad. Get it now from Wassail Records/ 225 Irving/ Los Angeles CA 90004. Elsewhere, WALK PROUD is back on the scene and they have recorded their LP. It should be out in a few months, as soon as they sign to a label. In the meantime, pick up their demo for $2 from 15617 Graystone/ Norwalk CA 90650.

Glendale's LABELED VICTIMS have been playing a few shows. They have a brand new demo available for $4 from Jon/ 3121 Chadney Drive/ Glendale CA 91206, or call him at (818) 790-5599. MALICIOUS GRIND "from the bowels of El Segundo" are still thrashing along. Their demo is still available for $4 from 320 Mayland #1/ El Segundo CA 90245. They should have an EP out soon. INFEST are another hot act. Their songs are hard, fast, and furious. Their 11 song EP should be out in June. But don't wait! Get their 21 song demo for $3 from 27118 Vista Encantada Drive/ Valencia CA 91355. NO ONE'S ALLIE seem to be gaining popularity and their demo really hauls ass. $3 to Rick Verdusco/ 4703 La Madera/ El Monte CA 91732.

A quick list of other bands on the scene: POLICE STATE, ACTIVE RESPONSE, REASON TO BELIEVE, CIVIL

DISSENSION
P: Igby

DEFENSE, APOCALYPSE, HARD STANCE, and we can't forget the mega-awesome VISUAL DISCRIMINATION.

Now a little on the zine scene... I put out a fanzine called What's The Point/ PO Box 929/ Bellflower CA 90706. Well, that's all, folks! And remember to take care in what you do because no one is going to care for you! Igby.

This is the first North/South attempt at an IN scene report so please bear with us. If we get anything wrong, please let us know. We are trying our best to include everyone.

South Bend - Since the scene in the South Bend area is so small, but yet so vital and important to the people who live here, it deserves attention.

First, I'll start by outlining what the "scene" here is. There are quite a few people around this area who enjoy punk/ hardcore/alternative music, but at the present there are very few places for people to go and enjoy themselves. So, having said that I will cover what there is.

First the bad news, the Gallery (the only place that let punks in, as well as offering music that they like) closed after only being open a few times. There were a lot of people showing up (between 100-200), but the owner still thought he should be making more money. The other all ages dance place (there are no live-music all-ages venues...) called "night lites" (very descriptive of the mentality of the kind of people who own and frequent the place) has barred anyone who resembles a "punk" from setting foot in their establishment. The only other alternatives are house parties, or hanging out at the mall, or Azar's Big Boy.

For records, there is always Tracks!. Their selection is good, prices are the best you'll find in town (not saying a lot), and you can always find your friends there!

On to the music scene... The latest major show to hit town, (actually the only one in a l-o-n-g time) was the KILLDOZER, LAUGHING HYENNAS, URGE OVERKILL show at a Notre Dame dining hall. Since I missed URGE, I won't comment on their show, however most people who did see it agreed it wasn't too great. The HYENNAS were nothing short of sensory destruction. I mean they were killers! (Obviously, I enjoyed their show!) And as for KILLDOZER, well it just didn't live up to everyone's expectations... There were about 150 people at the show, and the P.A. was a monster! Still I don't think the sound people did too good of a job, because the performers didn't seem too happy with them...

The only band in town that I know of, is WHITEONBLACK. If there are any other South Bend/Elkhart/Ft. Wayne bands, please contact me. WHITEONBLACK has played several shows around town, including a couple all ages shows, a killer house party, and a disaster at a local nightclub. They have a four song tape for sale, and they get some airplay on WSND (Notre Dame). For more info write them at: WHITEONBLACK/ 619 E. Third St./ Mishawaka, IN 46544.

A correction for the last IN report: PRIMITIVE BAPTIST CHURCH is from Ft. Wayne, not South Bend. In other related Ft. Wayne news, there is a club called 7th Level, and it's only open on Sunday nights. And word has it they have had many cool shows! I haven't had a chance to check it out yet so Stay Tuned! Bands looking for booking contact Pete Prowant/ P.O. Box 15875/ Ft. Wayne, IN 46885-5875. Also, any Ft. Wayne bands who want to record a demo in a 4-track studio get in touch with this guy. He should have a studio set up by now.

That's about it except for a small note about Muncie. The No Bar and Grill is a great place to see shows, and if you ever have a reason to be in their town don't forget

BELGIAN WAFFLES

WALKING RUINS

WHITE ON BLACK

to stop by. The last time I saw a show there, it was an Indy band called the Truckadelics. Two words to describe them and the No Bar: loud-and-fun. Contact No Bar at 420 N. Martin/ Muncie, IN.

Hope to have much more to write about next time!

Bloomington - There's been a fair amount of activity here in Bloomington in the last month or so with a big show in a dorm cafeteria, the closing of an all ages venue a few weeks after it started doing shows, and other fun stuff like that.

The big show featured SLOPPY SECONDS, WALKING RUINS, SINE NOMINE, and GADFLY from West Lafayette. Tables were set up inside the hall with literature and representatives from Amnesty International, a local gay organization, and the Committee for Democracy in Latin America (not pro-Contra! "Democracy" must be a pretty misleading term nowadays since I keep reading in the papers that more violence will bring it to Central America.) The show was a lot of fun and a similar show was scheduled for a few weeks later. This next show which was to benefit WIUS was cancelled at the last minute by the University because of tension between two rival fraternities. I still haven't figured out what our show had to do with greek assholes, but that's why it was cancelled.

Bloomington Band Info: Bloomington has two great noise/ industrial bands. THE BELGIAN WAFFLES, as rumor has it, are communists from hell with a guy named Alex doing tapeloops. I've only seen them once and it was a long time ago. They've changed quite a bit since then so I won't try to describe them. They've added some new members including local celebrity Ed the Poet. SINE NOMINE have extremely intelligent, well thought out political lyrics. When I saw them, they handed out lyric sheets to the audience which was really cool because the vocals got hard to hear through the P.A. SINE NOMINE is not one of those slow, boring industrial bands; I got goose bumps when they started their set, no shit! From what I've heard, they're versatile too, doing acoustic pieces etc. Dave Fortney left PIT BULLS ON CRACK and moved to Chicago; Jason Rowland has replaced him on bass. The NOIDS have stopped playing while their drummer is in Holland, and will probably start playing again when he returns. A new band in Bloomington, THE STEVE KOWALSKI ARMY has started gigging around and played live on WIUS. Their motto is "If you're tired of tye-dyes and paisley, join the STEVE KOWALSKI ARMY!" and many Bloomington folks are joining! If you want to hear their BUZZCOCKS, BIG BLACK, XTC (old) influenced music send $2 and 2 stamps to me for a copy of thier demo. Other Bloomington bands are the WALKING RUINS with the amazing "Jumpin' Johnny" Barge, NUNS ON SKATES, the CAVE LORDS (the blood brothers of the STEVE KOWALSKI ARMY), ARSON GARDEN, THE OPIATES, and DV8.

A house lived in by local musicians burned down with all their instruments, clothes etc. The next week a benefit show was held to raise $ for them. ARSON GARDEN, SINE NOMINE, and the OPIATES all played great sets for the cause and fun was had by all.

A local eating place began having all-ages shows, but liquor law violations put a stop to it very quickly. As it turns out, the excise police were called by the guy who was covering the show for the local college newspaper! Way to support the scene that gives you something to write about asshole! If you want your stuff played on the radio in Bloomington, send it to either WIUS/ 815 E 8th St/ Bloomington, IN 47401 or WQAX/ S. Grant/ Bloomington, IN 47401.

Other Indiana News- The Indiana Comp LP mentioned in the last scene report is out now. It's called Black Brittle Frisbee. It's gotten good reviews so far and is a pretty good sampling of Indiana alternative bands. Look for it in the store; I don't think they're selling them mail order. Everybody probably knows this already but the ZERO BOYS are playing out again. They just got back from an East Coast tour. Rumor has it that they're going to record a new album in England soon. (Remember, that's a rumor.) Muncie band MODERN VENDING are doing an East Coast tour sometime soon, but no dates have been set yet.

Ex-Indiana folks THE FIXTURES have a really cool LP out called Dangerous Music. If you're tired of generic H.C. bands, order this LP! $6 for record or tape to THE FIXTURES/ PO Box 16283/ Encino, CA 91416-6283.

Zines: IAN is for the most part a crossover zine but it's got a lot more than just crossover with reviews of lots of hardcore bands as well as stuff like DINOSAUR JR., SONIC YOUTH, and PUSSY GALORE. This zine is packed full of good interviews, so if you want to be an authority on crossover bands order this. I think #5 is out by now. $1.50 or trade your zine to: Ian Christe/ PO Box 5/ Columbia, IN 47202. Impaled Details has been changed to Zugang; the price has not changed though, it's still free. This issue has interviews with SUB, IMPULSE MANSLAUGHTER, and DESECRATION (split LP on Manic Ears. Get it 'cause they've split up.) as well as opinions/articles. Send 2 stamps to: Lisa E1/ 415 Cedar Cliff Dr./ Richmond, IN 47374. Also, to order Lisa's Frisk comp. tape with 22 songs by 10 bands including DESECRATION, VALE OF TEARS, TRANSGRESSION, LAST OPTION, IMPULSE MANSLAUGHTER, PSYCHO SIN, and SLOPPY SECONDS send $2.50 to the same address.

In the last IN scene report, I made a big mistake by questioning whether the all ages club "Spud Zero" was really an alternative club or not. Contrary to what people told me before I wrote the report, Spud Zero is definitely an alternative club! Their schedule for the next couple of months includes Dag Nasty, Operation Ivy, Naked Raygun and lots of other really cool bands. I'll be more careful about what I put in these things from now on! (No more third hand info!) I apologize to anyone who was pissed off at my doubts about the club! I'm not really sure if anyone was pissed off though 'cause no one wrote me about it.

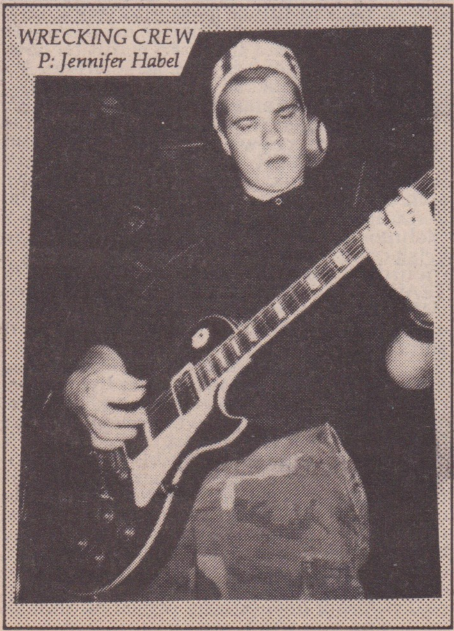
BOSTON

Sorry to have taken so long between reports, so let's dig right in with the update on Boston...

SLAPSHOT's second album "Step On It" still isn't out but probably will be by the time you read this. They toured out west a few months ago, but had many shows cancelled. Drummer Mark McKay has started his own label, Vortex, and has already released an 8 song demo by WRECKING CREW, easily the best new hardcore I've heard from Boston in a long time. Mark plans to release some of those songs on a 7" and may put out a 7" by SOMETHING STRANGE (which included John from Wrecking Crew and broke up some time ago) and a Boston compilation EP. Ac/xtion Records and Brian Hughes (former WBIM DJ and drummer for REGULATOR) also have comps planned. Ac/xtion have also released a video compilation and Taang Records is doing the same thing. Taang also has records coming from BULLET LA VOLTA, MISSION OF BURMA and THE LEMONHEADS and, later on this year, MOVING TARGETS, who have just finished recording as a 4 piece and are playing a few shows here and there, but it isn't anything permanent, sadly. PSYCHO will have a new album out shortly, and will be touring. GANG GREEN are on the road, now, supporting their album "You Got It," which is being distributed by MCA/Roadracer. THE BAGS recently returned from their tour.

Mike Gitter's band APOLOGY, played out a lot this winter but are taking time off for a while. They've recorded a 6 song EP for Wishingwell. Their sound is in a poppier/punk vein. Gitter is also starting another band GRIN, which includes some former ANGRY KIDS and VACANT AUTHORITY people.

Other bands making noise lately include THE EELS, who recorded a kick ass demo that packs the energy with the hooks, MAUTH and metal/crossover band MAELSTROM. Also, RISE, with Marc Tobio and Mark Small (ex-CANCEROUS GROWTH) have played quite a bit the last few months and seem to be finding a sound somewhere between Husker Du and Rites of Spring. Also in that DC vein are PATIENCE, from Worcester, with a jarringly melodic combination. They're headed into the studio for a possible record. ASF (AFGHANISTAN SPOON FESTIVAL) impressed, recently, with their brash, funny and wise-assed hardcore (song title: "Ha Ha, You Have AIDS").


WRECKING CREW P: Jennifer Habel

Band maneuverings: SLAPSHOT have added Jamie (ex- SSD) on bass and shifted Jordan to guitar. EK left the STRAW DOGS to join WARZONE and Ross also left, replaced by Slade (ex VACANT AUTHORITY). THE CREEPS replaced vocalist Rusty Nails with Bonnie. They released a split 7" with ANGRY KIDS (who have broken up). THE SCAM, PTL KLUB and VIETDOG all broke up and BUZZ & THE GANG are on the verge of calling it a day so Leslie can go to law school. Rick Jones has put together a band called RICK JONES' HATE EXPLOSION to bide time until JERRY'S KIDS get back together. Springa's (ex-SSD) new band is called NEXT EFFORT, described by one local musician as sounding like Deep Purple. Vic Bondi and Dave Shield (ex -ARTICLES OF FAITH) have started a band in Boston called ANYBODY. SHATTERED SILENCE are back together, with Chris the new vocalist and me the new bassist—we traded places— and a second guitarist (Larry Newman, temporarily). Chuck Hahn has left VOLCANO SUNS and guitarist Jon Williams has rejoined.

APOLOGY P: Bobby D

On the metal front, besides MAELSTROM, MALLETHEAD (ex Gang Green & Straw Dogs people) have signed to Giant. WARGASM's debut should be out now on Profile and promises to be a killer. Seth has left EXECUTIONER and now plays in SATAN'S WARRIORS. Ex-Post Mortem members have started a new band called SOLITUDE and have recorded a demo that sounds a heck of a lot like Black Sabbath. Also in the Sabbath mold, DRUID, from southern New Hampshire, released an LP on their own label.

THE FREEZE have re-emerged with a new demo and a much fiercer set than in recent memory. They're shopping around to labels and may go with Taang. THE ZULUS, after several years of making noise in Boston, have signed with Slash Records. And WRECKING CREW are talking with Roadracer.

Zine action has been slow, lately. XXX's first issue since last fall should be out by now and Mike has a new address so pay attention: PO Box 658 Kendall Square/ Cambridge, MA 02142. Suburban Voice #25 is now out ($2 postpaid from my address below) and that's been about it.

As for gigs, action has shifted to Green Street Station, which has lower door prices and 3 or 4 bands, as opposed to 2 at TT's, which still has shows, as well. The Channel continues to book larger name acts. Suburban Voice recently sponsored its first gig, with THE FREEZE, at Green Street, and we may do shows, from time to time, on an irregular basis. I'm not a booking agent, but bands should contact me for New England gig info and realize that, even if I can't help you in Boston (sometimes a hard city to get a show in), I may be able to hook you up somewhere else in the area.

Guess that's all for now. Here are some other addresses of interest. Have a cool summer, folks!

Taang Records/ PO Box 51/ Auburndale, MA 02166; Vortex Records & Slapshot/ 21 Wyeth St., #11/ Malden, MA 02148; Ac/xtion Records/ PO Box 623 Kendall Sq./ Cambridge, MA 02142

My address: Al Quint/Suburban Voice/ PO Box 1605/ Lynn, MA 01903/ (617) 596-1570 (not later than 11 PM EST, please...)

Summer is coming and that means more shows, and lotsa touring bands coming to town. To help outta town bands who don't have professional managers or booking agents, here's a short but to the point listing of most clubs in NYC along with my own terminally jaded observations.

Things are still the same at CBGBs, not much worth mentioning, an occassional good show but so what. True, there's lotsa competition between bands, but in my opinion "the scene" in NYC would be much better off if a place like CBs would book a well known hardcore band, say, like ED GEINS CAR 2 or 3 nites in a row, especially on consecutive weekend nites. Bands need that kind of exposure and it's up to the clubs to provide it, but unfortunately they don't. Some clubs like the Lismar Lounge have been ripping off bands outright, pocketing door money, but the management there has just changed hands so who knows what's going on there now.

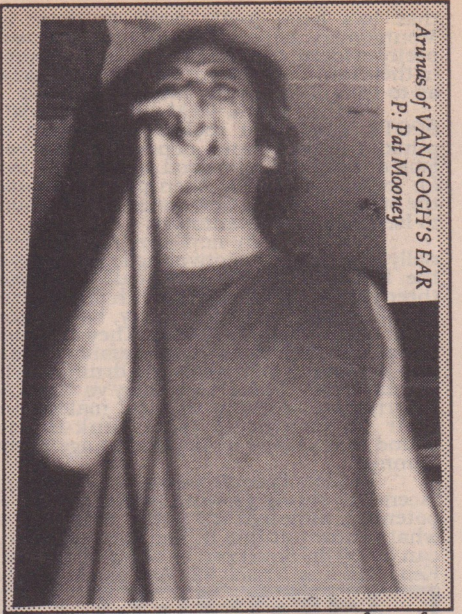
With the crowds clubs like Nirvana, the Ritz, The Cat Club, or Drums seems to attract, I don't understand why bands want to play these places. Nowhere else to go, I guess, but boy do shows here suck. And at $12 to $15 per ticket no less. Meanwhile zillions of bands compete for gigs at the same handful of venues, and what happens all too often is dumb clubowners and stupid managers hire dumb stupid bands and dick around the people who do anything different or interesting. The best gigs I've seen are of the do-it-yourself, independently run variety, promoted by the bands themselves or their friends, bypassing entirely the greedy scumfuck clubowners who know all too well what they are doing.

Notable exceptions to the generally shitty NYC club scene include Tin Pan Alley, a rather small club in the center of Manhattan that has a reputation for attracting great crowds for alternative bands, the club management is always fair and even generous with the bands, and people who frequent this place come to hear and appreciate good music. It's not easy to get a booking here from out of town if you are unknown, but it's probably one of the best places to play. This place prefers to book bands who are taking chances with their music and their ideas and usually will not consider those who aren't.

Another punk oasis, one of the few in the area, is the Anthrax club. About an hour's drive from NYC but usually worth the trip, this place consistently books the best national acts and is run by two guyz who know the scene inside out and who try to treat bands and clubgoers with fairness and respect.

Two of the newest places to open their doors to punk-type bands or at least pseudo-punks are Hank's Crystal Palace on Bowery and Prince Streets and a place called 428 Lafayette on you guessed it, 428 Lafayette Street. Also the LIMELIGHT has been booking some punk acts on Mondays, Tuesdays or Wednesdays, but it's not because they're interested in this type of music, and unmanaged bands will have lotsa difficulties getting booked here.

John Trend has opened his rather

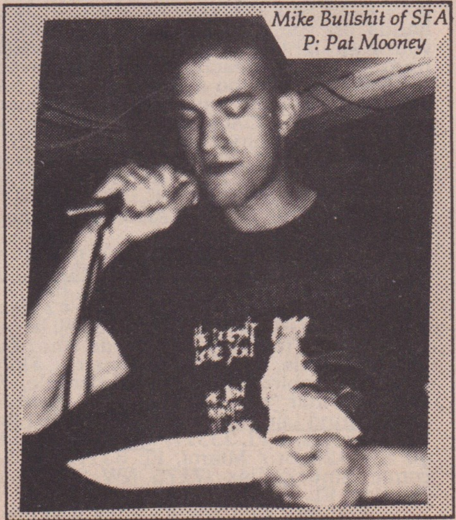


Arunas of VAN GOGH'S EAR
P: Pat Mooney

large, empty apartment up again for a few shows in the summer. Five bands are scheduled for May 21st for only a few bucks, and other shows may happen later than that. This place is trying to be a cheaper, friendlier alternative to expensive, impersonal NYC clubs.

Contacts: CBGB's 212-982-4052, Hilly or Louise books, call early afternoon. Lismar Lounge 212-777-9477, bookings - Chumley Twist. Tin Pan Alley 212-582-9376, Maggie does bookings, is hard to reach, keep trying. Anthrax - 203-849-1164 call Brian or Sean, leave message. The Ritz 212-254-2800, yecch. Cat Club 212-505-0090. Siberia 212-463-7845. Pyramid Club 212-420-1590. Drums 212-308-2333. Limelight 212-807-7850. Maxwell's 201-656-9632, Todd or Steve does bookings. Places I don't have a number for: Hank's Crystal Palace, 428 Layafette St... John Trend welcomes bands to send tapes for consideration to his "Blue Loft" at 217 Butler St./ Brooklyn, NY 11217.

Some of the better shows in the last few weeks: ED GEINS CAR and ALICE DONUT at the APRC Benefit at Tin Pan Alley real crowded and a killer show, April 30th. A week or two before that, A.P.P.L.E. with a new lineup and FALSE PROPHETS played the Rock Against Racism show at Hunter College, where the door rent-a-cops hassled everyone with metal detectors and people were getting their coats ripped off right and left... but surprising everyone, loads of skinheads were moshing to peace punk tunes. A second RAR show in Central Park on May Day featured NAUSEA and FALSE PROPHETS again, and wuz pretty well received by about 400 punks. Gilman St.'s Operation Ivy came to Storrs, Connecticut in April and seriously rocked the house. Punk spoken-



Mike Bullshit of SFA
P: Pat Mooney

word happened on April 7th and March 30th, filling Tin Pan Alley with performances from every punkture ranter within a 90-mile radius, most notably Victor Poison-Tete of RAT AT RAT R. In other newz, New Jersey's NEW REPUBLIC will have a new line up and be ready to gig again in June, and Long Island's HALF A CHICKEN have just been signed to Rabid Cat Records.

The past month or two has been relatively quiet on the fanzine front, the only new zeen I've seen in the area is the free mini-zine STOP-G.R.O. put out called Angst American Style. Speaking of STOP-G.R.O., efforts to get a class action suit going are progressing and we may yet be able to overturn the law that gives the poster cops a free reign to fine people massive amounts of money for putting up concert posters, but it's going to be a hard battle. My own fines for postering were arbitrarily hiked up to $22,200 once the authorities found out I was organizing against the poster police. Now my hearing is set for May 23rd but we will try to postpone it further.

Meanwhile we have succeeded in getting mainstream papers and local TV news to carry several stories about the poster cops harassment and massive fining of people, and we know now that the authorities are starting to feel the pressure of public opinion mounting against them. On May 4th 35 people demonstrated outside the poster cops offices and even the New York Times reported about it, so more and more people are finding out about this scam and joining in the fight. The Civil Liberities Union is now talking about handling the case. A benefit concert for STOP PROSECUTING GRASS ROOTS ORGANIZERS, the group behind this fight, will be held at Anthrax club on June 10th with APPLE, NEW REPUBLIC, KING HATRED, MORE FIENDS (from Phila.) and one other killer band to be announced. Come on down, see a great show and help battle against cultural censorship (before you lose the chance). For those of you who can't come, contributions are needed and will be accepted by: STOP PROSECUTING GRASS ROOTS ORGANIZERS (STOP-G.R.O) c/o Bob Z, c/o Sarris Bookmarketing Service/ 125 E. 23rd St. #300/ New York, NY 10010.

Well, a scene report, or actually it's more of a band report. Three bands from this lovely (no jokes please, that's old hat) State of New Jersey. Starting with TRIGGERVISION, a band that sounds like violence in the making. I hear pain and frustration, and I like it. Turn on CNN, turn down the sound, and listen to TRIGGERVISION. Contact Brian Shapiro/ 422 Naugle Dr/ Fairlawn NJ 07410. Next it's HIPPIWITCHES, them well, they sound like a dream. Kinda hazy, kinda hypnotic and trance-like. They can be very addictive. For your dose contact, Rich Poindexter/ 444 Edgewood Pl/ Rutherford NJ 07070. Last is DOGTIRED who have a melodic, hard edge and sound like... Oh forget it, I hate to make comparisons. They are a new band that can develop into something really happening. Write to DOGTIRED c/o Guy/ 24 Mc Kinley Ave/ East Hanover NJ 07936. That's about it in the new band department.

Live shows are still happenin' at Maxwell's (Hoboken), Court Tavern (New Brunswick), and City Gardens (Trenton), same old, same old. Touring bands if you need contacts, call me at (201)373-2626. Leave a message if I'm not there. (I do work a 40 hour week, other than the label, contrary to what was reported here in issue #56, we are not rich, FUCKER). Oh well... call for our update.

Lenny Sblendorio/ PO Box 363/ Vauxhall NJ 07088

GEORGIA

Since no one has tried to comment on the Atlanta scene in some time, I decided to get off my ass and write a postive scene report myself. Atlanta has got a lot of diversity, ranging from speedcore to skate rock to oi and '77 punk.

I'll start off with the speedcore. GARDENS OF... is a good new band that really shred, but their singer and guitar player are two of the skinheads who were responsible for beating a leading member of the Atlanta Communist Youth Brigade (almost to death). FINAL OFFERING is another good band that have SST written all over them. They are composed of ex-members of COC, NEON CHRIST, and DDT. END OF LAUGHTER is the newest speedcore band, and I haven't heard them yet.

On the '77 punk front, ROTTEN GIMMIK have been playing a lot. They're pretty good. You can contact them at 388 Marietta St/ Atlanta GA; phone (404) 589-8313. THE BASTARDS are brand new, and unfortunately sound exactly like the Sex Pistols. Their set that I saw was performed under a deluge of spit and garbage from the audience.

Atlanta has a considerable number of skate bands, the best being STRAIGHT FATE, managed by Best Choice Enterprises, (404) 435-4708. B.C.E. does a lot of scene promotions. 100 YARDS SANE and THE STICKMEN are two new bands with a lot of potential. FAMILY SMACK OFF is also a new suburban band with all members under 15. DEAD ELVIS is another skate band composed of older folks whose best song is "I Want to Fuck Jimmy Carter."

In the oi music scene, Atlanta has a number of non-racist skinhead bands. I'm not really an oi fan, but some of these bands are worth a mention. THE ANTI HEROS are Atlanta's oldest oi band. Their record came out on an English label last October. I'm not into skins, but these guys rock hard. Their number is (404) 523-2520. They just toured the east coast as well. THE KICKKER BOYS aren't skins, but they play oi style music, a lot in the vein of The Ejected. I think they're pretty good. BLACK LABEL, Atlanta's neo-nazi band, broke up for good, which I think is great. They were pricks! THE PRIDE is another new oi band with a straight edge singer.

There are a couple of bands I can't put a label on. The first one is THE TOMBSTONES, who just got signed on Twilight Records. Their record is tight and sounds like Elvis, Waylon Jennings, and Jimi Hendrix mixed together. They can be reached at (404) 523-1008. THE HODADS can be best described by their name. THE COCKTAIL GURLZ have been getting a lot of exposure. They play music similar to that of the Red Hot Chili Peppers, and they are quite energetic.

In the broken-up-forever department are LIQUID GUTZ, NO ESCAPE, B.U.D., and BLACK LABEL. The funniest band of the month award must go to THE FLAMING,

ASSBITING SHITDOGS FROM HELL, who broke up 15 minutes before their first performance when their drummer quit.

Not many good out of town bands have been through lately. The Exploited, Toxic Reasons, Circle Jerks, The Leather Nun, and Fields of the Nephilim have all put on good performances. But I think the best shows were done by younger bands such as BSY from South Carolina and Uprise from Philadelphia. Stevie Stilleto and the Switchblades also put on a good show.

Bookings are done by: Stevie T, who can put bands in a number of different clubs, call (404) 523-1008. For the Metroplex, call Paul, (404) 523-2631. There's also Best Choice Enterprises (404) 435-4708. Write me at 534 Oakdale Rd/ Atlanta GA 30307. I'm Keith Pringle.

Alabama- Dusty towns and dusty minds. Bible-bearin', gun-totin', pickup-drivin', Hawken chewin' 100% America. HELL YEAH. Don't you fergit it. You could call it Alabama, you could call it what's outside your window. Alabama really just seems to be a bloated, exagerated version of all these things everywhere else. The punk explosion finally hit here however, right on time, ten years late like everything else.

Birmingham has always been the most happening spot in 'Bama, usually with a fairly stable set-up for shows. Currently carrying the torch is Dr. Jeckyll's in the Morris Ave. location of the old Eclectic Theatre/Cavern. The door price is low and bands wanting a show in the Iron City there should contact Jeff at (205) 254-9234.

Bandwise in Birmingham, there are

numerous units floating around such as THE OTHERS, PLOOG AND THE DUDES, VACATION BIBLE SCHOOL (with a new "college-sellable" style compared to their older powerhouse style though), and P.M.S. (who are working on a new speedier style of material!). COMPOUND FRACTURE has has formed from x-members of long-time band STUNT PIG. They have a tight, metal-influenced sound at times reminiscent of their former band. At times they're also Alabama's answer to the Mentors, but can be a lot of fun. They have already recorded a demo and plastered their logo in many places.

G.N.P., the long time lovable Birmingham hardcore mainstays, have apparently packed it in after five years. In a mondo-blowout, with Jello-slinging, guitar smashing fury, they ripped through all 65 of their songs in an hour and a half, in originally what was to be a going away show for guitarist Chris. Before the break-up they were still working on the longest beer tab chain, trying to catch up on greatly appreciated mail from the article on them in MRR #53, were contemplating (in the face of so much punk commercialism) putting out a stoneware plate collection, putting out cool cheaply priced airbrushed T-shirts, and playing around the state. Hopefully, a live tape of the last show will be released, and ex-members will cook up something new soon.

Also from Birmingham, but transplanted to Auburn for school is BONE DALI, featuring a horn, three drummers, and the x-singer of B'ham's CRISIS WITHIN. I won't try to classifiy their sound which brings in many influences, but definitely not having an 'alternative chip on the shoulder' like local papers suggest. A demo might be recorded soon, and it, and their live shows will be something to catch! Great stuff!

Also in Auburn is the long time radio show MYSTERY PLAYHOUSE, which I help host. While conceding the current emphasis is on hardcore, we are interested and do play all types of alternative sounds on our show that now airs on Sunday nights from 10-12. Anyone interested in airplay on our show should send material our way at MYSTERY PLAYHOUSE/ 1239 Haley Center/ Auburn University, AL 36849.

The South Shall Burn Again fanzine will publish a new issue shortly,; despite my letter in MRR #58, very few people answering my letters (what's wrong with you rock-stars???) and also since there's a real zine-age dearth in the cotton state. For info, or a copy of a previous or the upcoming issue, send several stamps to my address.

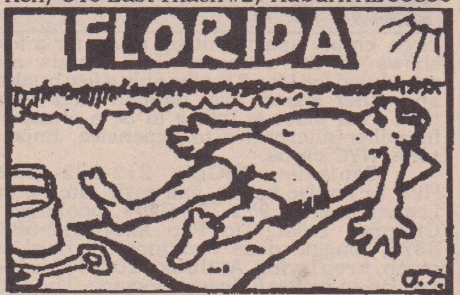
A little south of here is the state capitol, the pit-of-all-hell, Montgomery, with its conservative political forces, the air force base, and the overall atmosphere provided by gun-totin' ex-marine mayor Emory Folmar, it's surprising so many people have picked up on things. Even one band has formed there, VICIOUS DIPLOMACY, who have a young, metal-thrash sound.

The singer of VD also recently attempted to hold a show at a cooperatively run movie theater with his band, GNP, and COMPOUND FRACTURE. The set-up was far from perfect, but had the makings of a fun show until midway through COMPOUND FRACTURE's set, 30 cops from juvenile division and narcotics swarmed the theater in paramilitary fashion, originally under the pretense that the promoter had no business license, but later giving about ten different reasons, from alcohol to violence to drugs and profanity, the same things you find anytime more than three teenagers get together. The show was far from perfect (someone was stupid enough to send invitations to the Atlanta skinhead daisies, who were drunk and violent), but with the situation handled in such an overly paranoid fashion, with the police completely rude, the police can't avoid criticism that has been justly dealt to them by Montgomery papers. The bottom line was pretty evident, that punk rock isn't welcome in their town, and Mayor Folmar went so far as to term it "a satanic event." Alabama.

Farther south, in Mobile, the VOMIT SPOTS, kind of a rockin' funnypunk or punky fun rock band, depending how you look at it, have had a good sounding 7" out for awhile, and have been playing around the state preparing new songs for an album to be released this summer.

Full circle in northern Alabama, finally, the primary motivating forces behind the KNOCKABOUTS (who called it quits three years ago after playing with Samhain in Birmingham) Sharp and Rusty, have a new band called MONSTER DOG. They did some shows and recorded a demo before running into personnel difficulties (no drummers in Huntsville!!!). Since then they've been in hibernation, working up new material in their indescribable post-punk-thrash sound that should be happening again this summer.

To a lot of people's distaste, Alabama's "scene" is slowly growing, and has a lot of potential, although it's pretty much up to what people put into it. For now it's American by birth, Southern by some cruel joke. Ken/ 310 East Thach #2/ Auburn AL 36830



The punk rock metropolis otherwise known as South Florida. There hasn't been a scene report from here in many a moon. I feel it's my duty as a hip scenester to put S. Florida back on the H.C. map where it undoubtedly belongs.

First off, lots of new up and coming bands are seeping out of the woodwork. FWA is a blazin' fast HC band. They've just released an 8 song 12" EP. It's not generic at all. Definitely get one before they're all ("gulp") gone! (7451 SW 132 Ave/ Miami, Fl 33183). A fine '77 style punk band called THE F BOYS have recorded a demo tape. My hottest prospect. Lots of energy. 3 bucks to 421 NW 83 Way Pembroke Pines/ FL 33024. NDY (NOT DEAD YET), South Fla's best HC/ mosh band laid down the tracks for a 7". It won't be out until they make some moolah. You can still order their first demo Wake Up And Smell The Coffee for 3 dollars. (14994 SW 298/ Leisure City, FL 33033). CHOCOLATE GRASSHOPPER have a demo out as well. They are a mix of Bad Brains, JFA, and AF, but very original HC/punk (113 40 SW 128 St/ Miami, FL 33176). RUGGED EDGE have been working on a demo. They also recently released a 7" which definitely rips (547 E 35 St./ Hialeah, FL 33013). Other bands on the rise include a pretentious young straight edge band THE BELIEVERS from W. Palm Beach, a newly reformed THINKING CAP who are still militant and put on the most energetic set around, POSITIVE APPROACH is a brand new SE outfit, and wrapping things up are KRYPTO, NUCLEAR BEER, MORNING BREATH, and CULTURAL BRAIN ROT. Bands broken up include, BAD INFLUENCE, WHITE RIOT, and BAD REP SKINHEADS. My condolences guys.

On the 'zine scene there's not much covering the HC scene except Thinking Cap, which is a straight edge 'zine. #1 has Dag Nasty, Psycho, Verbal Assault, #2 Slap Shot, NDY, F-Boys and more. #3 will be out shortly. It is monthly and needs contributors of records, reviews, opinions etc. $1ppd to 710 Bluebird Ln/ Ft. Lauderdale, FL 33324. Other 'zines that deserve mention are: Grinnd Life Mag (skate stuff) (4461 3rd Pl./ Plantation, FL 33317). Strike Back (113 40 SW 128 St./ Miami, FL 33176) and a comic 'zine Zodiax (7175 NW 20th Ct./ Sunrise, FL 33313).

Venues? Well, there's a hot new place

RUGGED EDGE
P: Umbar

where we can hold shows at. It's called the Deaf Club. It's not really a club, what it is, is a rec building where deaf people congregate and have fun. Thus, the name "Deaf Club" is appropriate. It's all ages as well. Anyway, most shows will be Sunday matinees, with the exception of the third Sat. in each month, in which we can have an 8 pm show. Prices are cheap, around 7 bucks or less for a minimum of three bands. We've already done shows with NO FRAUD and BELCHING PENGUINS. We have a whole slew coming up including Slap Shot. The world famous Cameo Theatre is still doing their share of shows. Ticket prices are way high, but remaining stable. It costs about $12.50 for a show there. There are two 21+ clubs worth mentioning, Churchhills Hideaway, and Respectable St. Cafe. Both have live bands.

A radio show called "Off The Beaten Path" airs Monday's at midnight on WLRN FM 91.3. Send records for airplay (172 NE 15th St./ Miami, FL 33132). The most happening record store around is Open Books And Records. Call their "Song and Dance" line at (305)947-6471 for concert info.

The fighting and violence has subsided here in S. Florida. A lot of people including our large skinhead population, have wisened up, got their acts together, and realize the importance of a strong unified scene. I do hope it stays this way. It's not always great but it is a lot better than it was before. I advise other scenes to wise up as well. Bands: we'd love having you play sunny South Florida. Call Umbar (305) 473-1753 for bookings (710 Bluebird Ln/ Ft. Lauderdale, FL 33324)
Fight apathy and be positive.

Alberta- Well, the eyes of the world are no longer on Calgary and I think that I speak for all right-thinking people when I say that I'm glad it's over. Watching our fair city from the far side of a TV screen gives the average American and even Canadian a pretty distorted view of what this prairie hamlet is all about, and since I rarely see anything from Calgary in your pages I'll assume that the vast majority of your readership is among the masses of Alberta ignorants. Well, I'm here to set things straight. Number one: Calgary is NOT a cow town even though we do have the highest number of pick-up trucks per capita of any city in Canada exceeding one hundred thousand people. Number two: we do NOT always eat breakfast in the middle of the street and go 'yeehah' every five minutes with mouths full of half-chewed pancake. Number three; it is NOT always twenty degrees centigrade (68°F) in the middle of February here, and number four: You DON'T want to live here... trust me... I sure don't.

Sorry about that harangue. I hope you can, however, understand my frustration at the stereotypical view of this burg presented by ABC. We're not the OK corral with a few skyscrapers, after all. Anyway, I'm off topic and I've probably already offended too many people with my brusque manner. It's this bad habit that I have, but I am trying to quit so forgive me. Right, the scene report stuff: well, my collections of MRR goes way back into the past and nowhere in those ink-bleeding pages have I ever seen a scene report from this here collection of shacks we call a city, so I'm going to assume that you know nothing about Calgary (and if you're smart, you'll stop reading and keep it that way...) So, here it is from the top...

VENUES: The venue is a rare breed in Calgary and some people have even gone so far as to declare them an endangered species. Basically, if you ignore the shows at places like the Hungarian Cultural Centre and the local 'Y', all gigs in this city take place in one of three bars. The oldest and scummiest of them is a place called the National Hotel which is nestled in a soon to be gentrified area of our industrial east-end. The National (or 'Nash') is pretty much just an old beer trough in the lobby of a hobo inn that occasionally brings in some good bands to play on a patch of floor. The Nash is by far the oldest alternative venue in the city and they have a history of supporting the music scene that goes back to before I was even born. The problem with this hall is that it is a) old and falling apart b) really narrow so that even if there are only 100 people at the show, the back half can't get a real good look at the band and c) directly adjacent to a country and western bar (complete with cowboys and Indians playing pool), so that clashes between punks and rednecks are way too common. Still, the Nash is an important part of the Calgary scene and its permanence is highly valued by all the local kids.

The second big venue here is the Westward Club. This place used to be a disco and the decor shows it (complete with a big mirror beside the dance floor). Still, the Westward is the most reliable venue in town with a band four or five days a week and a really good band three or four times a month. The only problems with the place are that the covers and drink prices are a bit steep (though not outrageous) and the stage is crammed way in the corner of the room behind some pillars. Despite these minor flaws, the Westward is the best place this city has and if it didn't exist, we'd all be watching a lot more TV.

The third place for bands here is called the Big Acoustic Ga Ga. It's not really a bar per se, but rather a large room filled with avant garde art where bands go to play for the contents of a passed hat. Basically, all the Ga Ga is is the ground floor of a guy's house which has been redecorated and, as a result, it is not exactly a 'legitimate' organization. Although beer is sold there, the establishment has no liquor license and thus keeps a correspondingly low profile. Because this venue is permanently in hiding, the crowd that frequents it is composed almost entirely of regulars. Unfortunately, since flyers for the Ga Ga are rare, one is left to guess what band is playing at any given time.

BANDS: Bands outnumber venues, but not by much. There really isn't a pure hardcore scene here but rather a collection of different types of crossover scenes. There's metal crossover and jazz crossover and country crossover, etc, etc., but no band that truly considers itself HC first and foremost. The big cheese of the pile here is the now world-famous BEYOND POSSESSION, who are a speed metal band with a large skater following. These guys actually have vinyl out and play the biggest gigs in the city, although their shows are infrequent. Another of the big bands in the speedcore set are ZERO HOUR, whose big gimmick is bermuda shorts. Their following also comes from the skater set, and their only released song, "Speedmetal," has become a fave. The newest arrival to the metal scene here is the surprisingly intelligent band JOKER, who play rip-roaring metal and have well thought-out lyrics a la 7 Seconds to boot.

CHURCH OF DOUG

Another one of Calgary's more popular bands is the TED CLARK 5 who have just resurfaced after what seemed to be (to me, at least) a long absence. They play 70s style punk mixed with aggressive blues, and invariably draw a large crowd. CHURCH OF DOUG is right now the king of the cow punk pile with their twangy, grungy sound. Recent alterations in their line up have made them pretty much a family band with three of the four members being Smiths. Rumours of vinyl from the Church have been circulating, but no release date has been set yet. Wait is the key word here. Also in the cow punk scene, the GOLDEN CALGARIANS have been batting around the idea of making a come back for the last few months. It seems that every time everyone is sure that the GCs are dead they do 'one last' special gig to stir up talk again. Someone told me that the Calgarians were planning on re-releasing their big LP Savage Love, but he was probably lying.

The last major band worth noting here is 9TH CONFIGURATION. These guys are the walking remains of such previous unnotable Calgary bands as NEVER A DULL MOMENT and FOUR ON THE FLOOR. Despite these lackluster origins, however, the CON is probably in contention for top Calgary band over all. They play a slick style of pop punk, with enough metal in it to keep the edge and put on one of the best live shows in the city. Just before Christmas they released a 10 song demo tape containing some of their best material. Although the songs are well written and the production is of professional quality, sales have been anything but brisk and their initial asking price of seven dollars has dropped to a below-cost level of four dollars. Of course being a dip with no sense of timing, I paid full price for mine... In any event these guys have a lot of talent and if they're given a fair chance, it's my bet that they'll go far.

ZINES: There ain't none. Well, one can't say exactly none, but the number is close enough... There is a regular publication put out by the university radio station here called Vox. It's a large newspaper format deal that covers mostly the 'alternative' bands such as REM etc. Mostly the only time I'll ever read it is for the record reviews and to see what shows are coming to town.

As far as 'real' fanzines go there is only one surviving one called Penslip (Periodical Entertainment News Scene Lifestyle and Information Publication). It comes out semi-regularly and deals with music and politics. #3 is expected to emerge into this world in late May, and will probably be offset print. Incidentally, I publish it. Another publication, which can't really be called a zine per se, is the Big Beautiful Ad. It's a xerox deal and is mostly poetry and opinions and 'cynic-bashing.' Worth it for the weirdness factor alone.

Of all the dead zines that deserves notice, Rat zine was probably the best. Marshall put out his third and final issue a little less than a year ago on rotary web print (same format as MRR only a bit smaller). Unfortunately, since such printing requires volume and the Calgary scene is rather small, Craig lost a big bundle o' bucks on the deal and has become bitter and disillusioned. I have eight of them.

And that's about it for the first-ever Calgary scene report. Sorry about the tedious format but I wasn't feeling too creative this afternoon. If anybody in Calgary cares to call me for any reason (but especially to

give me an excuse to stop studying) my number's in PENSLIP #1. Well, if anything happens (and who knows? Maybe something might), I'll write another one of these but, until then... Look both ways before crossing the street. Ciao.
Grant (I never saw that gun before in my life!) Horwood

Hello to the rest of the world from the U.K! There seems to be a lack of scene reports from the U.K. just lately so I thought I'd try my hand at one. The government over here have just had their Budget day. In a fit of generosity they've taken 2p off the pound on income tax which leaves anyone with an average income about £2 a week better off. However if your'e in the higher tax bracket they've taken 20p off the pound which means if you're rich already you can get up to £5,000 a week extra (that's more than some nurses get in a year). A lot of poor people are going round saying "isn't Mrs. Thatcher wonderful, she's giving us more money," she's really just driving a wedge between rich and poor and few are noticing it.

But what about the bands? Well there's been loads of action on the U.K. scene of late. Records coming out faster than you can play them with more on the way. The best l.p. of the year has to be the ELECTRO HIPPIES' The Only Good Punk Is A Dead One. Ripping thrash with great lyrics and a title dedicated to those narrow minded enough to believe it this album comes highly recommended. One track stands out and that is "Gas Joe Pearce," a blistering attack on the National Front - a fascist, racist organization in England. While many bands sing about racism this is the first direct attack on the National Front I've heard in a song so full marks to them for having the guts to do it as they are bound to get plenty of hate mail. The album is on Hammy's Peaceville label which is occupying his time since CIVILISED SOCIETY? split. Already he has bought us the A Vile Peace comp and the G.F.D.D. album "Where do We Draw The Line" which is like a well produced pop version of CHUMBAWAMBA. Both LP's are more than worth checking out and with DEVIATED INSTINCT's Rock'n'Roll Conformity LP and the great DISCHARGE sounding DOOM LP, this label is certainly delivering the goods. Also in the pipeline is an album split between BLACK WINTER and the peace-metal grind of AXEGRINDER, one of a the few worthwhile bands to have come out of London in the last few years.

The London scene seems to be finally getting itself together again with three good venues at least, Allans, Pure Nerd nights at the Old Queens Head in Brixton, the large Harp Club in New Cross and the William Morris in South London. Here's hoping that no one wrecks these places. A couple of months ago there were rumours that CONFLICT had split but by the time you read this they should have a new guitarist (Kevin left to join VISIONS OF CHANGE) and Colin

CULTURE SHOCK

H.D.Q.

DEVIATED INSTINCT

Photos: Steve Cotten

INSTIGATORS

says they're going to record a single to be closely followed by a full LP. Their Mortarhate label has been quiet of late but we should see an LP by POTENTIAL THREAT out soon. Incidentally, POTENTIAL THREAT in a recent interview in Have A Good Laugh zine advised us to tape the LP and give the money to someone like Oxfam instead of buying it. Sounds pretty good to me!'

One positive new development this year is the news sheet U.K. Resist. This free guide to what's happening around this land covers the anarchist and punk movements and deserves to be supported. So anyone who can distribute some, or has any information for it, would like to put some money towards printing costs or just see one write to 28 Avenue Road/ Isleworth, Middx, TW7 4JN/ England. If you want a reply, stamped addressed envelopes are essential.

DISORDER are returning to these shores for a short tour and maybe we'll see some new vinyl soon and their old Bristol chums CHAOS U.K. seem to be gigging a lot of late and yes, they still play that great song, "Farmyard Boogie". If you close your eyes you can just about see Chaos sitting by a country lane supping cider and chewing straw. Well I can!

With a society that's so interested in property and not poverty it comes as little surprise to watch the news (and even your local town) and see cops smashing up squats and the people in them. Squatters are fighting back but faced with the brick wall of authority they very rarely win. A recent example was in Hackney, London where about 200 squatters barricaded themselves in on the day of the evictions but this is hard to do every day and the cops just wait and then attack.

Foreign bands don't seem to have much luck touring here, G.I. had a nasty car crash but that's about all I know. The rumours I've heard range from one broken leg to them crashing into a nuclear flask on the back of a lorry and wiping out Southern England! N.V. Boys from Holland came over and had a great time though, they seemed to have the right attitude which is more than can be said for M.D.C. who got so drunk after their London gig they decided to blow out their Liverpool gig the next night but eventually agreed to do it after Shane from Manic Ears paid for them to fly. Maybe they're the Bon Jovi of Hardcore. One band who most definitley won't be welcome over here is M.O.D., I was heartened when I went to see Attitude in Birmingham to hear the crowd baying for his blood (Billy Milano) should he ever dare come here. Funniest moment of that gig was when this coloured guy got up on stage (called Ivor, I think) and shouted "Skrewdriver" down the mike!

DECADENCE WITHIN have a new guitarist, Joey, and hope to be recording a new album in June which will come out on Peaceville. One band worth watching out for are FEED YOUR HEAD. Playing a more tuneful and melodic punk, their singer Rob's voice has to be heard to be believed. It's lower than a snakes belly! As you probably know BAD DRESS SENSE split and the

VISIONS OF CHANGE

bassist and drummer are in a new band called TRENCH FEVER who have that Goth loving vocalist who used to be in the DESTRUCTORS singing for them. Nuclear power is getting very unpopular over here and there is alot of talk of very shady actions going on with at least eight top scientists commiting suicide or dying in bizarre circumstances, more like bumped off by British Nuclear Fuels I think because they knew too much.

The most reliable and regular punk venue in the U.K., the Birmingham Mermaid has switched it's activities to new premises still in Brum and now gigs are at the Humming Bird. The Clarendon in London, which has played host to the likes of M.D.C., Gang Green, Suicidal Tendencies and D.R.I. in the last year has now been demolished so I guess the Harp Club will now take over.

H.D.Q. are working hard and deserve more praise than they get. Their last record You Suck was excellent with more than it's fair share of tunes in the hardcore mould. A good live band too but in my opinion the best live band in the U.K. are HERESY. Their drummer is incredible, he's like the fastest drummer you ever saw but on Fast Forward! With a singer whose mid-air antics would get him a bronze in the Olympics, a bass player whose fingers are just a blurr and a guitarist who also plays in RIPCORD (watch out for their soon to be released Harvest Hardcore EP) this band will go far! They just need to catch all that live energy on vinyl. HERESY will have an LP out later this year on their own In Your Face records and it will be called Face Up To It.

Does anyone remember a band called ANATHEMA from Surrey? Well, they're going again with a slightly different line up. This time COMPASSION's the name and they've just recorded a demo which can be got from moi, very varied and well recorded. Another band from this area are doing an LP on Stud Records, though hardly punk now, MANIAC's first vinyl outing since the Killing For Pleasure will be out in mid summer. Expect lots of metal with only a whiff of punk. The lines between metal and punk are getting even more indistinguishable, you can't even tell by the length of hair these days! I went to Castle Donnington this year which is the largest heavy metal gig in Britain and to be honest it wasn't worth the money. The sound was terrible, like sitting in your garden listening to your neighbours car stereo! There seems to be only a few bands that don't play in either a thrash or metal tinged style. There's the great CULTURE SHOCK who you all must know (new record out soon), TOXIK EPHEX from Scotland with a '77 style sound, New Malden's HERETICS who have a sound not unlike the JAM and the much raved about MEGA CITY FOUR. There's quite a bit of an Oi revival going on but I know very little about that. The quaintly titled HELLBASTARD have an LP out on Ian from DAN's Meantime label. Called Heading For Internal Darkness it's not as the title suggests about Satans posterior but about the destruction of our planet by that most evil creature of all - man. It's good to see Green politics appearing in music as faced with the annihilation of our planet through sheer thoughtlessness most other things pale into insignificance. Here in Britain, Green politics is taking off with Greenpeace regularly hitting the headlines with Direct Action.

Also on Meantime is an LP by the JOYCE McKINNEY EXPERIENCE called Joyce Offspring as well as SLAUGHTER OF THE INNOCENTS first vinyl release. Their demo tape "Silent Orders" has been selling well and they've already attracted a fair number of zine interviews. Ian must be dead busy as well as all this he's releasing a GENERIC/MORTAL TERROR split LP.

One thing I've noticed recently is a decline in animal rights support with the increase in metal edged bands. Lets hope bands like CONCRETE SOX with songs like "Facts" and "Eminent Scum" get through the message and it doesn't get lost in a hail of wailing guitars.

One band I really rate at the moment is BOLTTHROWER, a really powerful brutal sound is fast building them a following even though no records are due for a while. Both BOLT THROWER and the INSTIGATORS have had good coverage on national radio just recently. The INSTIGATORS are still working as hard as ever and are recording several tracks soon for various compilations.

That's about all I can think of for now but no doubt I'll hear some news right after I put this in the post. The last Problem Child zine is out now and it's really positive so get it soon...! Love, Peace, Freedom and 'ard Direct Action to you all! Steve Throb/ 179 Beresford Ave/ Surbiton, Surrey KT5 9LR/ England

P.S. Watch out for the next edition of my zine Crisispoint, a 100 page split edition with Polka Slam zine with a hard vinyl EP with H.D.Q., INSTIGATORS, BOLT THROWER and CULTURE SHOCK. Please enclose an SAE with an IRC or something towards postage when writing as I'm no millionaire. Bye!

Other addresses: Meantime Records/ 11 Salutation Rd/ Darlington/ Co. Durham DL3 BJN/ UK... Peaceville Records/ P.O. Box 17/ Dewsbury, W.Yorks WF12 BAA/ UK... Problem Child Zine/ 51 Yeading Lane/ Hayes, Middx. UB4 OEN/ UK... Have A Good Laugh zine c/o Trev/ 57 Briardene/ Burnopfield, Newcastle Upon Tyne NE 16 6LJ/ UK.

This report is written at the end of April, which makes it a year since the last report from Norway was printed in MRR. First some basic information: Norway has an area equal to West Germany, Belgium, Netherlands, Luxembourg, and Denmark put together, but with a population of only 4 million. The capital, Oslo, has half a million, and where the most is happening, but also Trondheim, quite a way up north, with 200,000 inhabitants, has a strong scene. Around the country elsewhere, there are some more or less isolated bands and individuals but no real scene in any town.

I have never met a Norwegian with both a shaved head and a skinhead mentality, and have never seen any serious fighting at any hardcore shows in Norway. I am not saying it never happens, but I have not yet seen anyone getting hurt at a gig or the pit occupied by machos keeping others away from having fun. I am very, very happy it is still this way here after reading all those reports and letters from foreigners about all that violence.

Norway is a member of NATO, but has a law that in peacetime there should be no nuclear weapons here. But that is bullshit. The way they have "solved" it is removing the nuclear explosives but keeping the missiles and airplanes and they keep on practicing how to re-install them. The explosives are stored in US Navy boats that are running all the time just outside the Norwegian 200-mile zone at sea. Denmark has the same situation, with explosives stored on just the other side of the West German border.

Last fall was elections for local councils. Not that that is so interesting, but what was quite alarming was that the extreme right wing party got an unbelievable amount of votes. In Oslo, where they had two persons in the local council, they now have 16, and it was like that in just about every town in Norway. There is a lot to say about the party (Framskrittspartiet), but I'll only say that Anders Lange, who founded the party, is a member of "Friends of South Africa," and that Skjit-Lars (who appear on the MRR comp Welcome to 1984) have a song titled "Say Yes To Framskrittpartiet."

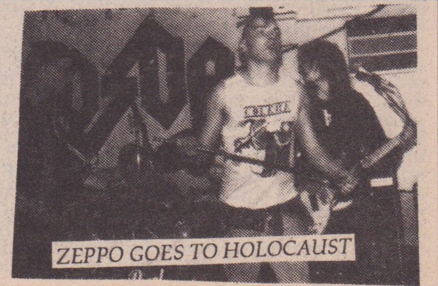
On May 30th a very interesting trial will start against Stein Lillevolden. He will be prosecuted for "encouraging people to violent, illegal action aimed at causing riot" (or something like that; could someone please send me some money so I can buy a dictionary?) at a demonstration in Oslo a year ago. I shall only state the most interesting happenings of this complex trial. You

P: Nor Tine Eikrem

see, last year Margaret Thatcher visited Oslo, but fortunately not everybody seemed to enjoy that particularly much. So there was a large, illegal demonstration where the demonstrators managed to get inside the walls of the castle where the dinner was held. The police at first ran around with their pants down, making total fools of themselves in front of the international press showing that they were able to give foreign "important" people no security here. But after a while they got their shit together beating up everything that looked like it could move and using CS gas for the first time since 1981. The teargas had a terrible effect due to the walls. There was really huge press coverage of that demo, and every paper concluded that the police were a bunch of laughable, useless fools. So when US defense secretary Weinberger visited some time later, the police thought that this time they should show everybody what sausages they are. And believe me, they did. The day Weinberger arrived there was a demonstration outside the US embassy with 200-300 people. People tried in a peaceful manner to blockade the main entrance, and then the riot pigs arrived firing teargas and hitting wildly with their sticks. There were also horse charges and a small battle with the cops with stones and various other objects being thrown at the police. One cop was dragged down from her horse and kicked a few times. The police in the end broke up the demo with horse charges and arrests.

The police in this country used in demos, etc., are known as "terror" cops, and are trained in much the same way as US SWAT (or SWANT, Special Weapons And No Tactics). They were started in the 70s after the emergence of the PLO and RAF as the Norwegian government was scared of the actions of groups like these spreading here. They are over-trained, though, as there are virtually no violent demos or other forms of

P: Eirik Helieve



resistance as there are in Amsterdam, West Germany, Copenhagen, Brixton, etc. A group of police set up to deal with "terror" seem to create it.

The next day there was another demo planned against Weinberger, but long before it was to start, there were crowds of police arresting everybody they didn't like for some reason. On the police internal radio were given orders to arrest "punks and others that looked like they were going to demonstrate." The cops went mad, beating up people, arresting them, picking hurt people up at hospitals, refusing people medical treatment, holding people arrested more than four hours without allowing them to notify anyone, etc., etc... They even stormed a peaceful pub with sticks and dogs, kicking down people whose only wish in life was to have a quiet cup to tea, to arrest some people, among them Stein Lillevolden. The cops made such fools of themselves that the newspapers had problems fitting all the letters of complaint into their pages. Some days later 10,000 people were making a peaceful (but illegal) march through town against the police. But the press found that "We cannot make a country of people with no trust in their own police." The police thought the same, and already had the scapegoat they needed, Stein Lillevolden. He has long ago been declared guilty by the press and police, but the trial will start in May. The Act they are using against him has not been used since the 1930s. I will write more about this in a later report (just to make one thing clear: I was in Poland when it all happened, so if I have made some mistakes here, please correct me, anyone).

On the squatting scene, one large house in the center of Oslo was evicted in a fashion which was so reactionary it had to be seen to be believed, the house being smashed with people still inside. The squatters had decided on peaceful resistance, but after this attack the next squat was going to be defended with a bit more than pacifism. The next "occupation" was quite near Blitz, the main underground venue, and was owned by a property speculator who was making money by leaving the house empty. People moved in, barricades went up, and people starting amassing bottles and bricks for the inevitable confrontation. When it happened, most people were at a gig on the other side of town, which was a bit short-sighed, but it was two months after the initial occupation. There was no resistance, which was a shame because the pigs, I'm sure, feel free to do what they want to the underground movement. The night they took the house back they arrived over the roofs armed to the teeth with revolvers at the ready and leather masks covering their less than beautiful faces. People are still squatting, but nothing organized, just individual flats and small houses around the town.

Also concerning the US embassy, 15 people took part in an attack with paint bombs, catapults (slingshots?), and acid which was thrown at police cars and windows. Seven of the 15 were arrested almost immediately and two more about a month later. Everyone got one week jail and 5000 kroner (about $800) fines. 300,000 kroner worth of damage was done, but if the attackers were more organized in the respect of escape, there would have been less arrests.

There have been attempts to start up a pirate radio station amongst the scene, but the first attempts met with a great deal of technical and financial problems. There is going to be a benefit gig, so it will go one better than Joe Strummer... hopefully.

Music-wise, there would have been a great loss in the scene without the honest workings of Gunnar and Ote. They put on lots of great gigs and they distribute records. Besides they are running X-Sport Records (Mandallsgata 1/ 0190 Oslo 1/ Norway), which is the only active hardcore label here. They have the policy that no matter where you live, you pay $9 for their albums. So they profit from the reocrds sold in Norway and lose from the foreign deals. They have released five EPs (all out of print) and are about to press their second LP, a split with the Austrian bands Stand To Fall and Target Of Demand. The first album they released was How We Feel by SO MUCH HATE, of which Gunnar is the singer. They did a European tour with Ignition from DC in November, and they will be the first Norwegian hardcore band to tour in the USA in June. So east coasters, do not, under any circumstances, miss them. Their second LP, entitled Blind Alley, will be recorded in April and released through X-Mist Records in West Germany. Some tracks from this LP will be released as a 7" on Over The Top Records.

STENGTE DØRER, another band from Oslo, have just released their first LP on Double A Records in Germany. It's called Sangen Om Vår Vidunderlige Verden. They are also working on a tour in Germany and the surrounding countries, probably late this summer. You may contact them through Jo Raknes/ Wellhavensgate 14/ 0350 Oslo 3.

ZEPPO GOES TO HOLOCAUST have changed their name to HOMO DETRITUS and returned home some weeks ago from a tour with England's Disorder, playing in Greece, Yugoslavia, and Italy. They had a lot of problems with the van breaking down everywhere, and it was finally left behind in Hamburg. But they will be out touring again soon. Rumors are saying Netherlands, Spain, and Greece, but nothing is for sure yet. You can reach them through Erik Ingebrigsten, at the same address as STENGTE DØRER.

DATA MORGANA have just released their first album, En Nasjon I Sorg, by themselves, and wil be doing a tour of the UK with Disorder in April and want more gigs, so write them for the LP and dates at: Henning/ Vålerenggata 24/ 0657 Oslo 6. Disorder's Taf lives here still, thought he hasn't been here all year cos he is busy touring. Write him at Enebakkveien 487/ Oslo 6.

Another band in Oslo is the infamous WANTOSLAM, who have members form HOMO DETRITUS and STENGTE DØRER, with an Englishman, Spoons, on vocals. They play only for fun, doing covers of Elvis, Sham 69, Buddy Holley, XTC, and even Johnny Cash. Anders, the ex-STENGTE DØRER, plays second guitar, too.

In Oslo there are a lot of bands falling apart or coming together. CONFUSED MINDS have, I think, split up after touring with Chaos UK. Their sound was very much like early Black Flag, with Taf adding his eccentric style on the drums. Another band in the pipeline consists of old KAFKA PROSESS members Thomas and Stian, with ex-BLINDT HAT drummer Bulder, and finally Spoons on vocals. They should have a cassette ready by May, although they have no name yet. Ideas for names, send to Spoons/ St. Halvardsgate 1C/ Oslo 1. He has promised the winner a signed photo of Gunnar from SO MUCH HATE (is he serious?).

There have been lots of great gigs lately in Oslo, the best being MDC, Scream, Upset Noise, Raped Teenagers, and Negazione. Blitz is still going strong, and RKL, No Allegiance, and Verbal Assault are coming soon. If you want to play in Norway, contact Gunnar (at the X-Sport address) and things will be arranged. The other main HC venue, Rock Alive, has just gone bankrupt, which is a blow to the scene, since not many places will put up with any kind of "punk" audience.

In Oslo some people have started an anarchist bookshop which also sells fair-priced records. The place is also a cafe, but is having financial problems at the moment, I do not know how it stays together. But fanzine/ record/ tape producers, write to Cafe Strofal/ Storgata 36/ Oslo 1.

I do not know much about the bands of Trondheim, but TMB is still going strong. 10-12 SØSTRE I have never seen, and there is another new band called BRUTALLICA playing speedcore (of course). The latter is a result of the two defunct bands DEAD SWINGERS and JOSVA. All of the above may be contacted through UFFA/ Innherradsveien 69C/ 7000 Trondheim.

UFFA is the all-activity house in Trondheim, containing a vegetarian cafe, practice rooms, book and record shop, offices for Folk &Røvere, anti-vivisection office, and so on. And even if it is small, the cafe is also a venue for gigs. Seven year-old ANGOR WAT from Trondheim are still going strong, but have in all those years gone through heavy line-up changes. Guitarist Viggo is married to a German woman, and they had a daughter called Mia on Christmas Eve. ANGOR WAT have released a cassette called Rest In Pieces that contains different live recordings and studio material. They also run Knallsyndikatet, which started as Knall fanzine back in 1982, I think it was. The zine doesn't run anymore, but they have expanded, releasing material such as lots of tapes, printed stuff, putting on gigs, playing football, running a radio show, and will go for releasing records soon. Write to them at Knallsyndikatet/ Postbox 4386/ Hospitalløkkan/ 7001 Trondheim.

From a bit further north come DEN GEMENE HOP, of which I know nearly nothing, except that they recently released a self-financed four song 7". They are the only band mentioned in this report who cannot be labeled "hardcore" due to their more "soft" sound. Get in touch through Ståle/ Kringsjåveien 68/ 7600 Levanger.

From real far up north comes BARN AV REGNBUEN, who did an EP on X-Sport some years back. They have had a break because guitarist Roger moved to Oslo, but the bassist will soon join him and they will start off again with a new drummer. Roger has just established his new record company, Barneplater, by pressing 5000 two-sided flexi-EPs of their latest tracks (it is in the the pressing plant as this is being written). He will be giving 2500 copies away to be distributed free with an issue of Trust fanzine in Germany, and he will give away the others as well, but give him a buck or two IRCs for postage. Barneplater/ Roger Andreassen/ Poste Restante/ Oslo Sentrum/ 0101 Oslo 1.

I do not know how many years it is since I last saw a traditional fanzine here, with one exception. In December '87, Skummende Epileptikere released their probably last issue. It is released by a Norwegian exiled in Denmark, Sverre H Kristensen/ Bjerggade 44/ DK-6000/ Kolding/ Denmark.

Folk & Røvere is a monthly tabloid-sized newspaper from Trondheim that covers musical, political, and cultural articles in an underground/anarchist way. Lotsa interesting stuff, good print and neat layout make it worthwhile for those of you who read Norwegian. They are always interested in receiving material from anywhere. Postbox 5133/ Lademoen/ 7002 Trondheim.

Since I refused the draft, I am blessed with doing a 16 month community service shoveling shit at the State Animal Quarantine Station at a "salary" below what you get as minimum wage on Social Security here. So my company, Humbug Productions, will not release anything in the near future. If you write me and can afford it, please enclose an IRC, some stamps, or your grandmother's jewelry, as I have a constant lack of money and still owe people for the LP I released last year (so a big and unpolite fuck you to the people out there who ordered the Tsernobilly Boogie but didn't bother to pay me. I trusted you. You ripped me off. This also goes for RAM Industries).

Last, I will say thank you to the following for helping me with photos and info: Gunnar, Roger, Erik, and Tine, and with special thanx to Spoons for contributions.

That's it, folks, you've been a great audience, I love you all.

Håvard/ Humbug Productions/ Strømsveien 295/ 0668 Oslo 6/ Norway

Hello, hello from everybody's favorite nuclear playground! My name's Lee and along with Moses (whose English isn't sooo fantastic) I've been selected in a national lottery to tell everybody what's happening in the wild, wacky, wonderful world of German Punk Rock. Being a national lottery winner is an honor, to say the least, the best part about it is that it gives me a chance to say something I've wanted to for a long time. Simply this: people of America, *open vour*

eves. I know that when I was living in Reagan land I didn't give two shits about what was happening in the whole country of Germany, much less any kind of alternative music scene. The fact is, my friends, that there is a lot happening here, punky rocky wise, and if you don't want to know about it you're only hurting yourself. I can see you now: All sitting at McDonalds with your MRR in one hand & little pieces of dead chickens in the other saying: OK smart ass, so tell us: what is happening? I'm glad you asked, and close your mouths when you eat disgusting, uncultured bastards.

From Berlin we've got JINGO DE LUNCH with ex-MANSON YOUTH & COMBAT NOT CONFORM members. Although musically they're hard to stick in any one category (thank God) I'd say they fall in somewhere between the Bad Brains and, oh... AC/DC. OK? They ve just released a truely great LP called PERPETUUM MOBILE, so if you can peel your eyes off the television screen for a few minutes, you should probably do yourself a favor and find a copy somewhere. It shouldn't be too difficult. Just skate on down to your local corporate Punk/Hardcore/Crossover retail outlet and tell em that since you're a positively united anarchist you need the JINGO LP (We Bite Records/ Saarstr. 16/ 7400 Tübingen). Next are the EMILS from Hamburg. Big big metal influences here, so that kinda keeps me away from them. But for God's sake don't let that influence you - check the shit out for yourself. They've also got a relatively new LP out on We Bite - I mean like, who doesn't? CROWD OF ISOLATED are a fine young band with a fine young LP of their own. Surprise! Not on We Bite! X-MIST RECORDS/ Linkeweg 14/ 7270 Nagold were the lucky ones this time. Now listen, it's not my job to sell these records to you. If you want to deprive yourselves of good music it's none of my business. To tell you the truth I really don't care... But CROWD OF ISOLATED are as good if not better than 95% of anything coming out of America. I know. I'm a national lottery winner. I went to professional music reviewers school! Trust me! OK, here are a few bands that I'm not so familiar with: ANTI TOXIN have got a fantastic drummer and a five song EP on Geld Her Records which should be good. In the Youth dept: UNWANTED YOUTH have an LP which neither Moses nor I have heard, so I can't say anything about it. POWER OF YOUTH have got a 5 song EP with kind of a trashy Italian hardcore influence. The word "trashy" is nothing critical, though. As far as I'm concerned, you can't get trashy enough. FILTHY FEW (sounds like a Clint Eastwood movie) are a totally new band (three weeks old at the most) who've already managed to make a good demo cassette. You can get that piece of musical magic from Helge Schreiber/ Dudelerstr. 17b/ 4200 Oberhausen. RAMONEZ 77 play... well, they play Ramones songs. The cool thing is that they play them good. It's been said in certain circles that they play them better than the original Ramones. Hard to believe, but they've got a 6 song maxi single of their own songs played by them, sounding like the Ramones. Or was that the Ramones playing RAMONEZ 77 songs sounding like other bands? (Ralf Rexin/Böckhstr. 47/ 1000 Berlin). One band that I'm really interested in hearing is EROSION from Hamburg. They're supposed to sound a little like GORE from Holland, only with singing. They've got a demo you can get from Jan Brunning/ Ruckersweg 11/ 2000 Hamburg). LWS (the name used to have something to do with food, almost like calling your band Ham & Pickle Sandwich) have their own LP out now, filled with good melodic Punk Rock. That's right. PUNK ROCK. Remember Punk Rock? Not crossover, not speed satanic thrash metal, not positive, hardskating, unified, emo shit-core. Just good old Punk Rock. If the record is as good as the band is live then you'd be a creep for not having one (We Bite). Then there's 2BAD with ex-SPERMBIRDS (me) ex-CHALLENGER CREW, ex-JOLLY ROGER, ex-SISTERS OF MERCY, ex-AC/DC..... To try to tell you what kind of music we're doing would be honestly impossible. Unfortunately we don't have any kind of demo at the moment but if you'd like autographed band photos or any info about our new line-up of

JINGO DE LUNCH

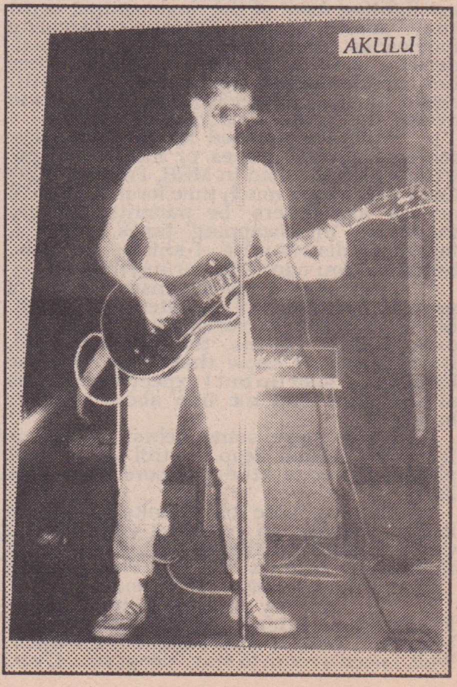
2BAD fashions for summer just send $15 or $20 and a stamp to: Anne Ullrich/ Schutzenstr 6/ 6650 Homburg. The last band I know about is NONOYESNO with Thomasso from EVERYTHING FALLS APART. I've seen them once, and if first impressions mean anything (they do, believe me) I can tell you with confidence that they're a damn good band. So there.

As far as fanzines go, you've got Kabeljau from Hamburg. Thomas Skubasch does it and it comes out pretty regularly. Hustensaft is a really thin little zine that manages to come out every two months. Probably the most widely-read zine is Trust. You may remember this one from the Trust/MRR photo zine. The best thing is that along with all the normal German language stuff, Trust also has on the average 2-3 pages written in English by me. So you know it has to be good. Also out every two months. Anne Ullrich/ Schutzenstr. 6/ 6650 Homburg. There's also about 1000 other smaller fanzines but those three are the only ones that manage to come out on anything close to a regular basis. OK, now it's time for me to give you a short idea of how things work in Germany. The scene is not dominated by money or by fat, suck-ass, slime-coated, promotors and club owners like, for example, in America. What you've got is lots (thousands, man) of concerts in what we call Youth centers. The best definition of a Youth Center that I've heard is: "A place given to young people by the government, so the young people will have a place to meet and plot against the government." Great, huh? Almost every small town in Germany has a Youth Center, so what that means is that you have concerts everywhere, not only in big cities where all the big money lives. But concerts are by far not the most important thing. The Youth Centers are a place where people (young and old) can meet, plan and carry out activities of all kinds - be that a normal party on Friday night, a demonstration against the cobweb-covered leftovers from Nazi Germany who still fill 80% of local government positions, or maybe something even more fun like, oh.... bombing the local military installation. And what's the best thing about all this? I'll tell you. It's all run by people just like you - the apathetic snot-nosed little thug sittin' at Micky D's right now. If this German report seems biased against America it really shouldn't be surprising. The only thing I ever hear from America is crying: about concert prices, about bands getting ripped off, about skinheads. It's really disgusting if you think about it. We got skinheads here too. Real Nazis. The only difference that I know of is that we don't shit our pants everytime one or two walk around the corner. And hell, it's your scene, you can flush it down the toilet if you want. Things are far from perfect here, but from what I can see at least people are trying, which is as good a starting place as any. So that's it, friends. I can easily imagine that some people are gonna be pissed off by what they might think is an unfair opinion of the American scene. If you are, please, please, please write me & show me the light. Until then I'm sticking to my guns. Germany is limited only by the size of the country. America is limited by the size of its apathy and the kind of hamburgers you eat.

Lee Hollis/ Storchenstr. 29/ 6650 Homburg/ West Germany

I'm Vincente of PUUAGG!!! Here is my first scene report, hope you like it. You can write me and tell me what you think about it.

About bands: R.I.P. seem to have got a lot of popularity after releasing their LP, over 5,000 copies have been sold. B.A.P. have recorded songs for their LP, they'll be out, on the same record label as the R.I.P one, called Basati Diskak (Predukzieak Basati Diskak & Zintak/ Postapartatu 1.686/ 20080 Donostia/ Gipuskea/ Spain.) LEIZE have released an LP. They play heavy metal but with interesting lyrics. I think that ANTI REGIMEN have also released an LP. They play punk influenced by ska. These bands are planning to release a record: ESTIGIA (speed metal), RADIKAL H.C. (hardcore & speed metal), Nahaste Borraste (ska). Lots of bands here are labeled with a different etichete, yes there are punk bands, heavy metal bands...but there is also another etichete called R.R.V. (Radical Rock Basque) which most of the popular bands are already in. A newspaper has released a compilation LP with a lot of those bands, some examples are: BARRICADA, M.C.D., ZARRAPO, VOMITO (split up), DELIRIUM TREMENS, R.I.P., B.A.P., LA POLLA RECORDS, ZARMA, ESKORBUTO... POTROTAINO have released a good demo tape...We have lots of good gigs here every week, best days to play are Fridays & Saturdays. There are a few bands that are playing most of the weeks like: R.I.P., POTROTAINO...Some unknown bands are: AKULU, GENOCIDIO, XEMENTERIO...


AKULU

There are lots of squats here, where there are lots of gigs. I want to say that the young people here ask the town hall for a place to make cultural activities and if they don't give it, people squat it. These places are called "gaztetxes" (autonomous youth centers). Some of them are squats, others are given by the authorities. In Arrasate we have, I think, the biggest squat in the Basque Country and one of the biggest in Europe!, at least for gigs. At first, when the A.G.A. collective squatted the place, there were riots with the cops, but we are having a good time now. Lots of bands have played here: MALANA, R.I.P., Fang, VOMITO, Rhythm Pigs, BANKO DE ESPERMA, Lethal Gospel, No Pigs, JULIO KAGUETA, Vellocet, Colera, SUBTERRANEAN KIDS, ESTIGA, AFFLICT, AKULU, DELIRIUM TREMENS, GENOCIDIO, XEMENTERIO, K.G.B., Oh 'Dev, Mottek, ULTIMO GUBIERNO, GUERRILLA URBANA, RADIKAL H.C., AMONAL, SEGUNDO GUBIERNO, ODIO... If there are any hard core, punk, thrash metal etc. bands that want to play in the Basque Country they can get in touch with me. I can't offer you very much money; probably all we'll get at the entrance will be for the bands that play. Anyway you can write me for more info. Apart from gigs in the autonomous youth centers there are other activities: theater, bask classes, local practice for bands, free radio stations, alternative distribution...Also the people are squatting houses to live.

Lots of people work on fanzines, but they haven't got a periodicity. Anyway, the best are: Ke Se Vayan, with issue 4 out (K.S.V./ Postapartatu 39/ 48910 Sestao/ Bizkaia, Spain). Kaka De Vaka with issue 5 out (Txema Nunez/ Postapartatu 26/ 31800 Altsasu/ Nafarrea, Spain). There is a magazine about counter information called Resiste that's very good. The last issue is about : feminism, anti-militarism... I'm working on issue 4 of Puuagg!! It will be out in english and I need distributors everywhere. I expect your help.

There are several radio shows on lots of free radio stations. The best are: Vidilla (Txantxangorri Irratia (Vidilla)/ Postapartatu 1.294/ Donostia/ Gipuzkea, Spain). Pakean Utzi Arte (Same address as Ke Se Vayan fanzine). My radio show is made on the free radio station Sorgina Irratia, the name of the show is alos PUUAGG!!! I need: info, records and/or tapes. The free radio stations are begining to have serious problems with the fucking Spanish government. They want to close our stations but we are ready to fight (Ja, Ja!).

Students are also fighting to get a better situation and more possibilities to go to the university. A few weeks ago there were riots with the police in a demo of students in Bilbo.

The Euskalduna (a factory) workers are fighting most of the days against cops, they make great actions: burning barricades...and the other day they soldered a train to the line...Sometimes they have made demos together with the students. Most of the weeks there are demos to defend the rights of political prisoners.

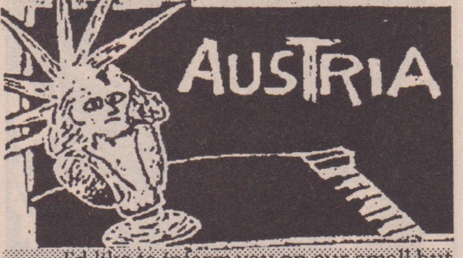
Well, I've finished for this time. I've received several pieces of mail since my letter was published in MRR. I'm very busy and I haven't got much time for mail, but I'll answer any letters, be patient. I'm very interested in: swapping tapes, records, fanzines...distributing t-shirts, records, buttons...You can write for anything.

I'm still awaiting the answer of lots of people like: Crucifix, Urnitev Odpisanih, Steril, Yati, Desconcierto, Rise & Fall Records, U.B.R., Rattus, Subhumans, (UK), David Hayes...I know that some of those bands have split up but I expect a few words or you can send me info about another band...

I also have some debts: Chansons D'Amour, Mottek, Stop Control...Be patient please. I need a little bit more time. And sorry.

Nothing more and thanks for all. I'm looking forward to receiving your letters. Communicating is the best thing we can do. Here is my address: V.J.M./ Postapartatu 129/ 20500 Arrasate/ Gipuzkoa, Spain.

PS: I'm very interested in going to England next August. London will be great because I have a direct flight from Bilbo. Well, I need a room to stay, sleep, eat...If you have a place for me in your house, please write me, I'll pay you for the food...I want to go to some gigs, buy some stuff...I expect your help! Thanks.



I'd like to inform you on our small but rather 'effective' scene—as due to the very small (non-existing?) independent/ underground scene here in Austria we do need support from outside.

Linz is Austria's third largest town with about 200,000 inhabitants and our country's largest steel and chemical industries. With about ten (if at all) people actively involved, we succeeded in establishing regular Punk/HC gigs since the spring of '85. Gigs usually draw about 100/150 people and are usually trouble free. On this way we'd like to thank all the bands that have played here. As the touring bands and their ideas left their mark on us, we formed our own bands.

TARGET OF DEMAND- The band in which I happen to sing. Line-up: Mops-guitar, Rainer-voice, Huckey-drums, Peterd-support, Johnny-bass. We formed in the summer of '86, then choosing the name without knowing of the Californian band with the same name—anyway, our apologies to the original T.O.D.

Our music is HC-based, with an ever increasing melodic/individual edge as we are rather dissapointed by most of the speedcore/metal/whatsoever stuff, as it seems to be succeeding in most cases, in turning Punk/HC into just another form of meaningless, predictable and superficial form of Rock'n'fuck'n'Roll—entertainment. Our lyrics are mostly focused on personal views, trying to express and to be an outlet for impressions, fears, thoughts and anger, the newer lyrics getting more abstract and complex. So far we've released two tapes and had about 30 gigs in Germany and Austria.

STAND TO FALL- They formed in spring of '87 with: Andi-bass, Joschi-vocals, Albino-drums, Heli-guitar. After practising for several months, recording and releasing their New Start tape, they had their live debut opening for Social Unrest, which turned out to be simply amazing.

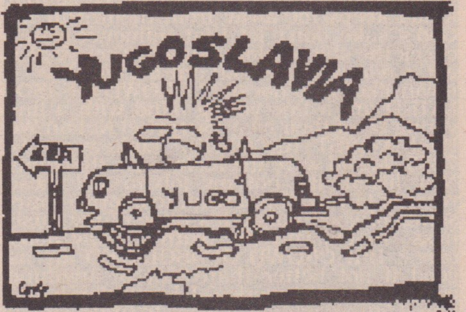
Their music is unbelievably tight, leaning towards a little speedcore influence, full of great ideas, interesting breaks and song structures with an intense voice/ singer.

Their message is delivered through the sheer energy of their performance and their commitment and dedication to the scene. Playing out very often, they still improve and improve and improve...

We will share a split LP coming out on Norway's X-Port Plater, which should be released sometime in late-spring/early summer. Our side will be entitled Mein Spiel (My Game), S.T.F.'s Sometimes it's like.. Another band from here has to be mentioned-DEAD SOULS, who are rather post-punkish, very raw live and worth checking out those of you with broader musical tastes (Didi/ Piringerhofstr. 11/ 4020 Linz/ Austria). Anyone interested in more details on our views and ideas (as I rather focused on the musical side of things..) should feel free to write to the addresses given at the end. Please enclose I.R.C.'s. Respect, Rainer T.O.D./ Peter Hofstetter/ Gruberstr 47/ 4020 Linz/ Austria or Rainer Krispel/ Hörzingerstr 44/ 4020 Linz/ Austria S.T.F./ Thomas Leitner/ Schuberstr 30/ 4020 Linz/ Austria or Andi/ Ehrenberger/ Hammerweg 68/ 4050 Traun/Austria

STAND TO FALL
P: Marc

TARGET OF DEMAND
P: R. Dametzyk



First of all, I't like to say thanx to all people I met in England and thanx to all people I stayed with: Stephey (BBP), Ade (Red Letter Day), Shina, Toot, Hammy, etc., etc. During my stay in England I think I was asked at least 10 times what the Jugo scene was like, so I had to repeat the same things over and over again like a screwed record, well... When I got home I found a load of letters on my desk and if I remember right, people were asking about the same subject. No, I don't mind writing about the scene but I certainly wish people would try to concentrate their questions about "the scene" to a specific sort of scene. The way I see the scene can be different from other people's views/ opinions or whatever. I don't always identify, in fact rather rarely, with the punky scene, preferring other scenes like the economic and political scene. Don't take me wrong — I don't mean that politics, economy, social life, or whatever doesn't have anything in common with a punk scene. Each item has, of course, but there are still loads of people that somehow identify Eastern Bloc countries with Jugo, which is entirely wrong. Even Taf from Disorder thought that, but fortunately people from Zagreb explained it to him. Well, that's what I heard, anyway! But a very sad thing is that no one can help it because countless media bullshits show Jugo in a totally different light. Hmm, guess they never read any of my scene reports in MRR! Just a joke.

Anyway, to start a new report, I think we've had a few very worthwhile gigs from December through April in Beograd. Some foreign bands that have played were Angst, Fang, Attitude, and Emils. Messiah played in Ljubljana, Disorder played Zagreb and Nova Goric, and they were supposed to come over here and play at the Flu Club, but it seems that Taf & Co. felt suspicious about getting a gig here. Well, think what you want, but you have missed a lot, you could've come as you were on your way to Greece. Never mind now. Anyway, Raped Teenagers were also supposed to play Beograd, but they cancelled. There was a misunderstanding. I hope they'll come in the summer, just like The Instigators in June '88. A few other gigs in the Beograd area: two speedmetal/ thrash gigs in De-

cember and one in January, a great hardcore/ thrash gig in March with five bands, organized by Igor and Vanya at a local community center.

It seems that the metal scene is getting bigger and bigger everyday here, but it's not pure metal — it's thrash metal/crossover scene. Some new bands are AMNESIA, TRIGGER, DEMONIAC, REVENGE, and AGGRESSOR. AMNESIA is a DRI/Anthrax influenced band and they recently recorded a studio demo tape. They formed out of old members of HELLER (who play metal nowadays). I've heard them twice, and they were very good despite a bad sound mix at both gigs. There are five members, and perhaps they're going to play someday with CRIST, a very dedicated band to check out.

DEMONIAC is in my opinion more hardcore than metal, as their singer looks more into punk/hardcore than metal. Anyway, they've also played twice, and were pretty good, but not my taste. They should practice more.

REVENGE is made up of former members of CRIST, AMNESIA, and DLH. As far as I know (well, I haven't heard them as yet), but they try to sound like Napalm Death, their favorite band, I think, but they also listen to many other bands, both thrash and metal. Unfortunately, their drummer (ex-CRIST, DLH, and CODEX OF DEATH) is going to do his army service in a week or two so things seem to be unclear with them at the moment.

AGGRESSOR? Well, here's what Igor said about them, since I can't remember their gig so well myself. A so-so band, pure hardcore with a bit of crunching on the solo guitar parts. The singer had a crude voice, but the lyrics weren't about Satan and other stupid things.

CRIST is the band I play bass for. We play a kind of crossover now, and recently recorded a 3 song studio demo. We spent 20 hours or so recording a tape that we'd like to put out as a 7" EP or flexi on Notapes and Records Distribution. We've got the money for pressing, but would like to find someone to press it for us. I asked BCT Chris, hope he'll reply soon. I also asked Sound For Industry (Kent, England) but apart from a single letter from Betty I haven't gotten any other info. Anyway, we should be playing in a week at the Flu Club before our current drummer leaves to do his army service. We will find a new one, that's for sure. We've got a 40 minute cassette available from my address for $3 ppd. or a tape of your band. The tape contains our second demo and live tracks when we used to play AMEBIX/ old punk type music.

Talking about hardcore/ still existing thrash bands, let's mention a few like THRASHAGAIN, ORTHODOX CHRISTIANS, hmmmm, who else then, oh yes POUKA (old punk) TUTTO COLORI, CODEX OF DEATH, DLH, and newer bands not so much hardcore as folk/punk, OLD BONE, PROCEZ. Actually, the latter plays alternative punk.

THRASHAGAIN reformed again despite the police investigation into their lyrics and the pressure on their bassist, Igor. He's very dedicated to his tapes as well as to his band and organizing gigs. He and Vanya plus Nosonja of CODEX OF DEATH organized a gread gig in March at a local community center. 450 people turned up, mostly thrasher, kids, and various other people. Despite the bad sound, the bands prompted loads of stage-diving mania as you can see from the photos. Anyway, people said that THRASHAGAIN played the worst gig they'd ever seen, since half the band was drunk before they started playing. Anyway, we hope to see another great gig in another 2 or 3 weeks at the same place put on by the same people, without fights, and with loads of friendly and communcative people! Oh yes, even a video spot was recorded, so Igor said to me that it will probably be available in trade from THRASHAGAIN.

ORTHODOX CHRISTIANS were in my opinion the best part of the gig at the community center. They sounded like Heresy, loads of rhythm changes in the drum parts, and they even acted like Heresy. A very good band, so watch out for their new studio demo tape which they should be doing around May. They've got their first studio demo available either from me or from their drummer. They have only done two gigs

THRASHAGAIN

until now, but I think they have a lot of promise. Besides playing, they also skate, and like giving skate information. If any skater reads this, get in touch with them!

TUTTO COLORI played in March after a long time of not playing live. I don't know what actually to say about them, except that I've heard they have good anti-war lyrics. They play hardcore/ thrash.

CODEX OF DEATH (COD) and DLH (DIRTY LIAR HEROES) will probably soon stop practicing because their drummer is going into the army. COD's last gig was very good because loads of fans came to see them. They enjoyed it a lot!

PROCEZ and OLD BONE are the bands that musically don't belong or can be involved in a hardcore scene, though we know each other and meet everywhere we go, but I don't think they're a part of the thrash/HC scene. PROCEZ play alternative punk, like their fave band DISCIPLINA. KIOME and OLD BONE (who I also play bass in) play a kind of Chumba/ Potential Threat punk rock. OLD BONE will soon, we hope, release two songs, so if anyone would like to contact us, please write to me. I also play piano and acoustic guitar for OLD BONE, as it's a kind of solo-project, but also a band.

Before I tell you about fanzines, I'd like to mention that Belgrade citizens will be very soon exposed to McDonalds' products. They've built three shops since last year. All "meat fans" will get their satisfaction by eating dead burgers! Unfortunately, 99% of the people over here are not vegetarians so even a public protest would be useless. People just don't give a damn what they eat. I'd go so far to say that I think our local TV station should play more spots with live operations in hospitals to give people information how it is when someone doesn't care about what he eats. They used to play those spots, not because they wanted to tell people not to eat meat, but not to eat a lot. Unfortunately, love pictures and meat ads seem to be more important to local TV. Pity....

The zine scene is going well. Dvadset

TUTTO COLORI

OLD BONE

4 Casa #17 and #18 were both out in January. #19 out in March. Loads more...

Body and Soul #1, which is done by Vanya and Andrea, covers skating, COC, interviews, etc. They're still looking for more photos and skate info, so write them.

Predskazanje #1 was done by a singer of KAY-KAY-KAY, a very good effort, mostly interviews with Misfits, Stupids, COC etc.

R.E.D. #6 was the last I've seen, hope #7 will be out soon. Doomsday #4 out in the end of March. Skart #1 is out now with articles, reviews...

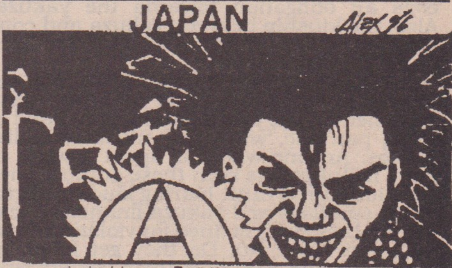
Well, the deadline for my zine Dvadset 4 Casa #20 is June 1st, please write and send records, tapes, reports, cartoons, etc. as usual. If anyone would like to get a scene report or gig reviews from here then please write and let me know. I can send photos in trade for yours. I also distribute many records and I still run No Profit Tapes so please write and I'll send you a free catalogue. My list of records changes every two weeks as I sell records and tapes at a disco-market and through the mail. I sell all stuff cheap so please get in touch. Maybe I'll also sell t-shirts in the near future, from my band CRIST or others...

Well, till the next time, stay wild all of you, cheers.

Gvido Obradovic/ Strahinica Bana 43/ 11106 Beograd/ Yugoslavia

Other addresses: THRASHAGAIN/ Aleksic Igor/ Izvorkka 93/ 11030 Beograd... CODEX OF DEATH/ Radulovic Dusan/ Bulevar Edvardda Kardelja 14/ 11080 Zemun... D.L.H./ Stankovic Goran/ Sime Milosevic 8/ 11080 Zemun... ORTHODOX CHRISTIANS/ Veljanovic Andrea/ Cvijiceva 87/ 11000 Beograd... PROCEZ/ Bojan Nikolic/ Cvijiceva 69/ 11000 Beograd... CRIST/ my address... KAY-KAY-KAY/ Kunoviski Branko/ Gocka 47/10/ 11090 Boegrad... Doomsday/ Smiljanic Aleksandar/ Goce Delceva 10/ 11010 Novi Beograd... R.E.D./ Bekic Miroslav/ Gocka 43/ 11090 Beograd

JAPAN



Hello scanner, I cleaned my typewriter just for you today! Aren't I kind to you silicon beings? Now that you feel warmly toward me scanner, let's jump into the meat of this months report, okay?

"Japan is really a police state" said my friend Allison on the phone. That got me to thinking about it. To your normal conformist citizen, the police pose no real threat, in fact. they really seem helpful at times like when you can't find the place you're looking for from a hastily scrawled address. I've walked into the little police boxes (known as "koban") asking directions many times and only once got the third degree. ("Let's see your alien registration certificate", which by law all foreigners must have with them at all times. A stupid senseless law, I won't get into it all right now. Of course at that time, I had a mohawk, marking me as a nonconformist. In fact, my passport photo has me with a mohawk. The immigration office people really flipped on that. "Do you belong

to a religious cult of some kind?" is what they'd ask. But I digress.

Japan as a police state? Let's see, through my memory of reading little bits and pieces, and hearing second and first hand accounts, it certainly does seem that Japan is a police state, but only to nonconformist, left of center citizens.

The Japanese police force is reported to systematicly screen out any leftist persons who want to join the police academy. They go back to check school records, job history etc. Did you have a hand in organizing union activities at one time in the past? If so, forget about being a cop in Japan. Gee, and you thought McCarthy was loads of fun, didn't you?

A couple of years ago, I remember reading about a certain individual (sorry, forgot the name) who was fighting a stupid law against the plastering of flyers on telephone poles. (Sound familiar Bob Z?) First off, you see flyers and posters plastered on most all utility poles, especially around train stations. Most are simply adverts for local shops, but quite a few are right wing, ultranationalist propaganda type shit. Seeing that this person fighting the law was a bit to the left of center politically, this person charged that he/she (forgot the gender too) was being singled out for prosecution. I really don't know what became of the case, and this is all from memory of an article from a couple of years back.

A little over a year ago, my friend Ochiai from the band WAMPAKU JUNKIES asked my band SIC to participate in a free outdoor protest gig. I didn't know at the time, and still don't know quite clearly what it was we were protesting. But I trusted Ochiai since he does indeed have a brain in his head and besides that, he's a great human being, calm, peaceful, cooperative and kind. On the phone a few weeks ago, Ochiai told me of a more recent protest gig held where a few cops showed up expecting a riot. Well, sorry cops, no riot occured but the Japanese form of the CIA showed up for a photo session. Since then, Ochiai tells me that the cops have come around to his workplace more often, just looking in from the outside, and the same CIA types coming around to take more photos. He also told me that members of the band REAL had there apartments searched illegally. Hmmm, food for thought.

The Japanese, and the police force in particular, pride themselves on having one of the lowest crime rates among industrialized nations. Why is it then, that the yakuza, organized crime groups, have almost total control of the country, including the police themselves. Street crime? Well, the yakuza takes care of that, keeps it in control. For that, the cops are grateful, and it gives the cops an obligation towards the yakuza. Also, the kinship between yakuza and cops is deeper than just being on opposite sides of the criminal barriers.

Remember what I said about the police screening out people with left wing sentiments? The yakuza also have a hand at being patriotic, with their ultranationalist groups. Anyone who has spent a week or more in Tokyo has seen these groups. They have armoured vans, blaring loudspeakers, rising sun flags and yakuza financial backing. Do they ever get fined for violating noise pollution laws? No! Do they get fined for plastering the city with their posters and shit? No! Do they get cited for creating road hazards with their vans, trucks and general "we own the road" attitudes? No! Get the connection? A conformist and conservative police force on one side, and super patriotic right wing criminals on the other side. You see what I'm getting at?

Left wing protest, riot squads to protect the peace. Right wing violence, a pat on the back for a job well done. A police state? Yes, Allison I must agree, Japan is a police state, but only to free thinking nonconformist people like us.

While on the subject of yakuza, I got to thinking, how deep does the yakuza have a hold on the punk scene here, if any such hold exists. Well, the Yaneura live house used to be in a yakuza owned building, when it was located in Shibuya. First floor was a pachinko place, second was a cabaret, third was the club. Now the whole building has been torn down and rebuilt. The Yaneura people up and moved to Shimokitazawa, where skate shop Violent Grind is located, just a few minutes walking distance. Jim of Jim's Inn (clothing shop) and owner of TPC Records is rumored to be yakuza. I don't want to trust rumors, but this rumor helped my decision to quit NO LIP when TPC Records was interested in recording the band. Seeing that the yakuza like to take in "protection" money from bars and restraints, they probably wouldn't think twice about including live clubs and discos in their "protection" racket. When I pay money to see a gig, how much of this money gets into yakuza hands?

Large corporations have their own strange type of yakuza to worry about, the sokaiya. These sokaiya devise unique ways of extorting money from the big companies. It can be simple threats to expose company wrongdoings or bits of personal history involving the president of the company, to more complex scams involving the purchase of large amounts of stock in the company to secure more control over company policy. However you look at it, most corporate entities seem to think that sokaiya payoffs are just part of the cost of doing business here. Then they can simply write it off as a business expense come tax time, and buck the cost onto the consumer. Supermarket food? Fuck it! I'd rather go to the workers cooperative food mart across the street.

Now then, we have various incorporated record companies, etc., popping up in the "indies" charts (a sad ironic joke if I ever heard one). How many of these companies make sokaiya payoffs, or have any connection with the yakuza at all? Such info isn't readily available. I could always ask point blank "Got any yakuza connections?" and gauge the reply. A sharp quick "No" would probably not be a lie (Hi Erika at Records Boy!). Then again, a laugh, ("Who us? Connected with the yakuza?") or hedging around the question ("Well, a reply as such to a question as such would not be fair to those involved in the whole industry as such") would make me even more suspicious. The question persists, do the yakuza have any hold, finacial interest or control of the punk scene here? Probably so, in a small indirect way is what my instincts say. But to what extent? I don't know, and probably will never find out.

Band news and shit of that nature: Well, LAUGHIN' NOSE (remember them?) just signed to Toshiba EMI, got a new record out called Meat Market. It was recorded in New York and produced by someone having something to do with BAD BRAINS. Okay Charmy, let's hear you sing "No War" now that you're working with a company involved with the sale of weapons and war machines! I actually heard part of the record, a song called "Warning". Instead of the pop punk they've been playing, the song was more in the hard rock vein, with gruff singing.

Another band that seems to be really big is THE BLUE FARTS, oops, sorry, I mean THE BLUE HEARTS. I never heard of the band until they popped up in all the major music magazines. Then they come on TV (late night, bored, play TV roulette with the remote control unit before deciding to watch a video) with a song called "Linda Linda". Musically? Not bad I suppose, but not too good either, sort of a cheap New York mid '70's imitation sound. But I only heard one song, so I can't be sure. Image wise? The singer's action makes me wonder if he was born with cerebal palsy.

GASTUNK should have their live video out by the time you read this. Judging by all the hype surrounding this band, the video should be more of the same. They recently played in L.A., by the way.

Every year around the start, or should I say, the start of the new year, the New Years Rock Concert is held in Shibuya. Lots of major acts and aging rock stars appear on the stage. The start of '88 was no different. I didn't go myself. SIC was playing a gig with LAST BOMB, DEATH SIDE, LIP CREAM, MINO 5, RAISE CAIN, etc. at the time. A few weeks into '88 though, the TV brought parts of the big hyped concert into my living room. Each band that played had one song on the show. Most interesting band? PAPAYA PARANOIA, for their strange stage actions and costumes. Most boring? Can't remember the names (notice it isn't singular)? Most disapointing? VIDEO STALIN and GOMESS, well, at least GOMESS since they used to be a true "do it yourself" type band. As for VIDEO STALIN? Well, perhaps the song aired was just the least shocking according to the TV execs. You know how they don't want to shock the TV audience too much. The exception being channel 8. Topless nudity at any time of day. The FCC would shit bricks.

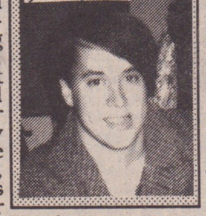
Enough major shit, what's going on in the underground? New band called FRANKENSTEIN is due to debut in a couple of weeks. The singer dude, Ken, lives not too far from my house here, and I never really knew it! The thing is, I had met Ken at many gigs in the past couple of years, and only recently did he tell me where he lives. Hell, our phone numbers have the same area code. Helping out with FRANKENSTEIN is SCUMBAG drummer Toshiaki. The styles of both bands bands seem similar, yet distinctly different, but good! Punk, hard core, with original licks, fucking A!

Kenji of SCUMBAG is moving to Ohio! Cincinatti to be exact. He's an exchange student and I hope he learns some English since he can't speak well right now. So all you Ohioans, if you run into a Japanese dude with a devil lock down to his chin who can't speak English too well, that's probably Kenji. Show him around! Protect him from the nazi types, please. I'd really hate it if he came back with a bad image of the States.

Kyoto's FUCK GEEZ are really going international these days with various record deals, mostly from West Germany. Could a tour of some foreign country be in the planning stages? I don't know, but it seems LIP CREAM are planning a US tour. Check them out! You will not, I repeat, will not be disappointed!

The ROSE ROSE LP, Mosh Of Ass is going to be pressed in the UK. In a sort of trade type set up, the new LP from UK's HERESY will be pressed in Japan with some extra tracks not on the UK version. Dogma Records is doing all this and has offered to do a flexi for SIC. Could a UK tour be in the works for ROSE ROSE? I don't know, but I do know that they'd be very into the idea. By the way, a split LP of ROSE ROSE and SIC should be out any day now from Jungle Hop International in France.

While on the subject of SIC, singer John is leaving us. In fact, he's leaving Japan altogether. You see, John was in the military circus, oops, I mean service, a fact I don't think he's too proud to admit to. ("Shame!..." as the song goes, check out the LP) and it seems the Air Farce, oops again, I mean Force is over-manned (not according to lame duck Reagan). So all who are to get out between March and the end of this year are being let out early or something like that anyway. Therefore, John is getting his freedom a bit earlier than expected. So SIC loses a singer, drag. Think about it though, John's freedom is more important than us having a singer. A new singer? Yes! Seth the skateboard rider was going to do it, but he's leaving Japan this summer, so now it's Ken. Also, if you run into John in the States, (around Phildelphia) hand him a banana and ask him to sing "Jane & Bill". I'll guarantee you'll get a hearty laugh! At least a smile.


John of SIC

Well, I'm almost out of shochu, and getting too drunk to type anymore, so I'll leave you all now, bye!

Well scanner, did you get into that? Sorry, but I'm not too sure if you have the knowledge to correct my spelling errors. If not, may I place an earnest plea to the shitworker working this over to please, please, please correct my spelling and puncuation so I don't look like a cumpleetlee illiterut fool. Thank yoo oll fer reedeen this reepart.

Roger Armstrong/ 3-24-11 Midorigaoka/ Zama-shi Kanagawa-ken/ 228 Japan

P.S. Next morning with a semi-clear head (damn hangovers): in an earlier report, I said that the indy label, Battlecore Records, is run by RCA Victor. This turns out to be not so. Sorry all, but I'm only human.

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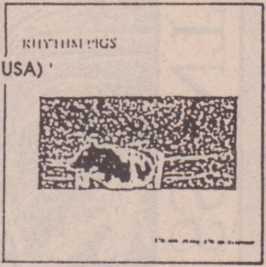

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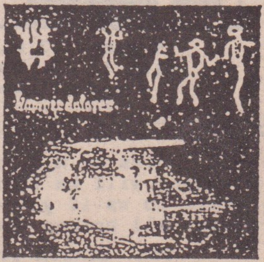

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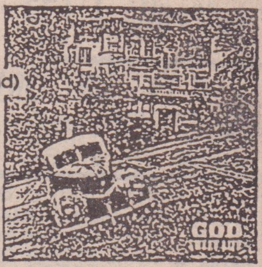

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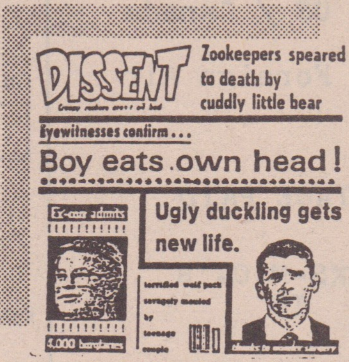

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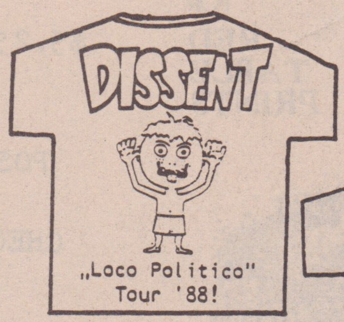

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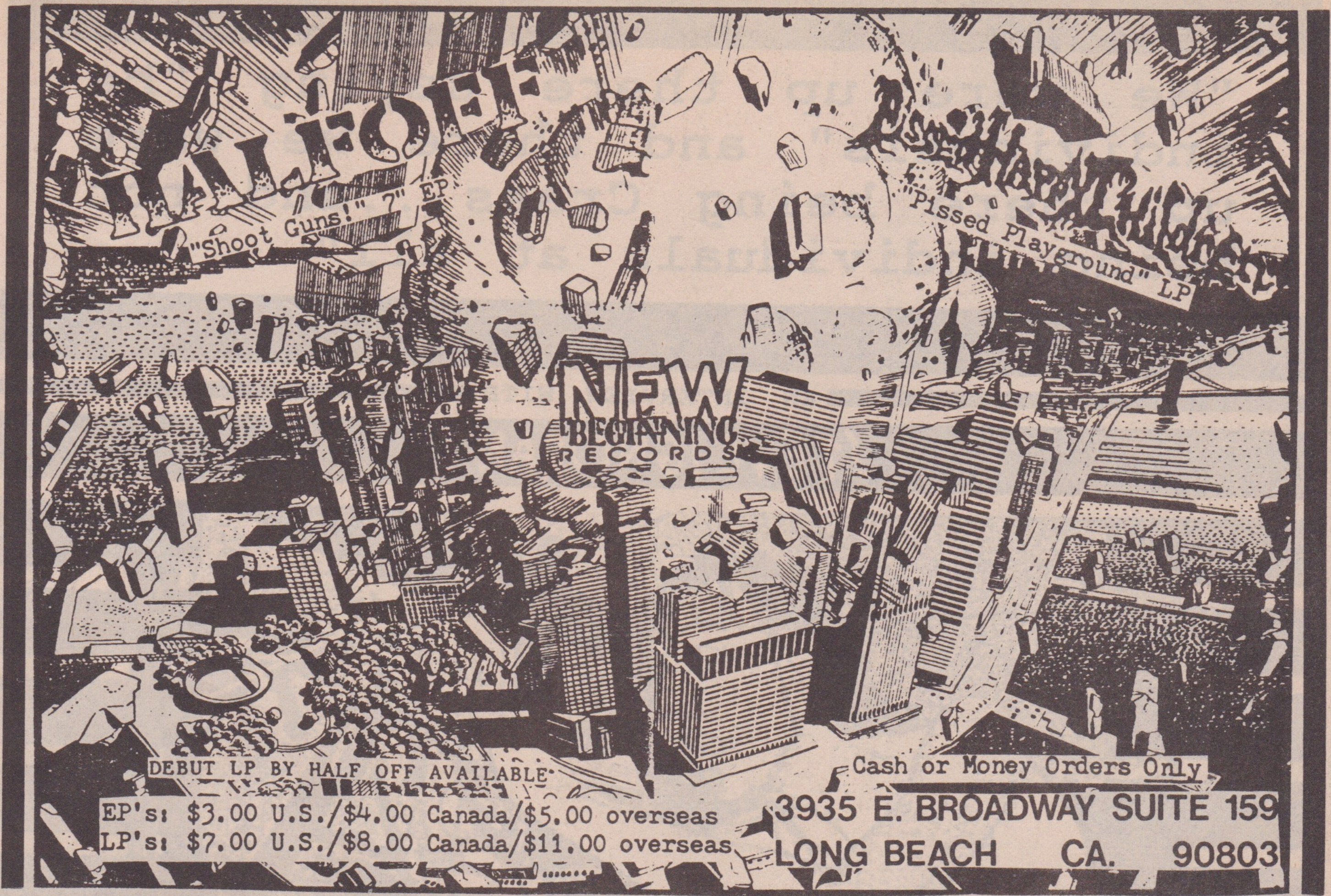

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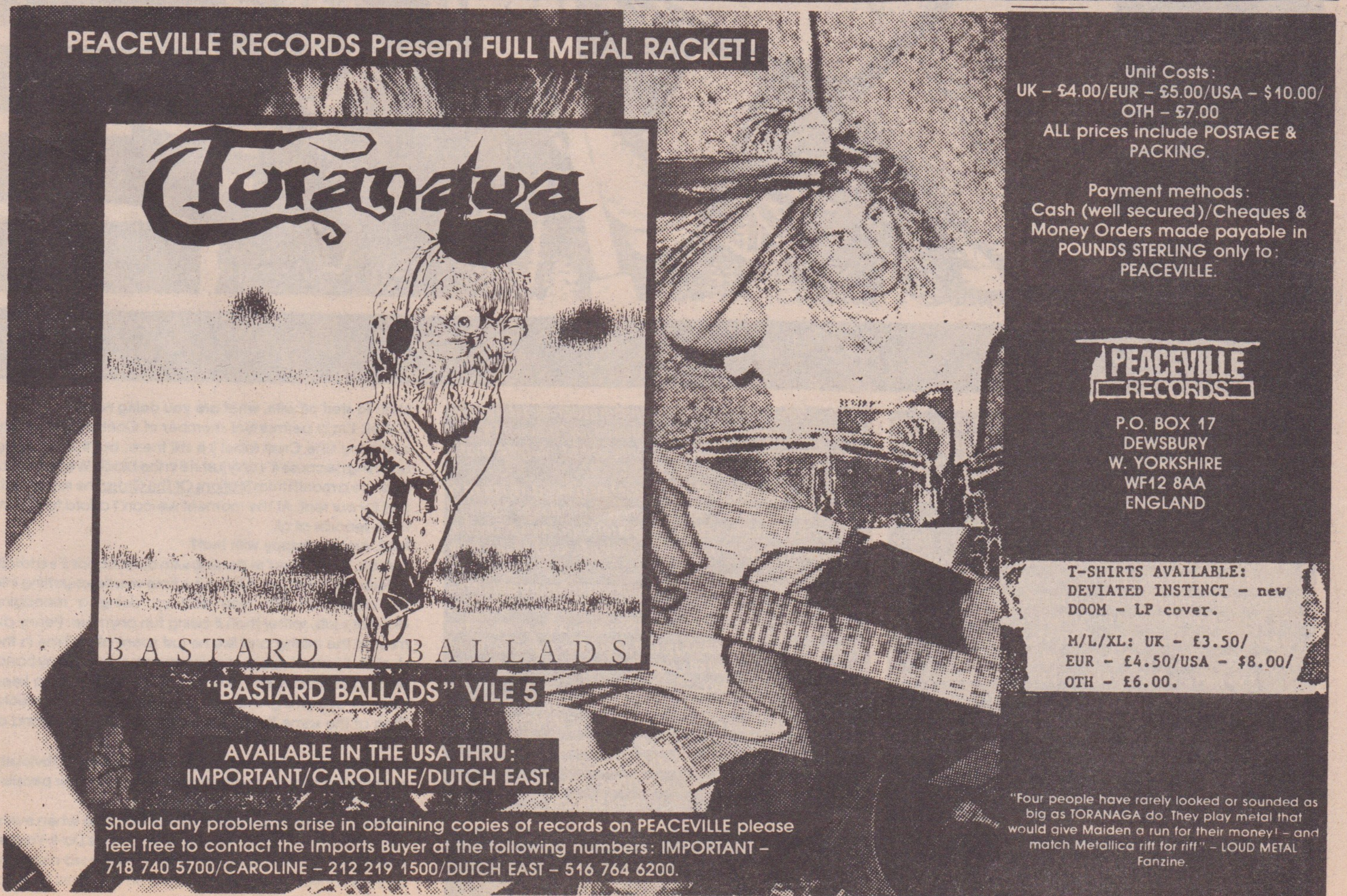

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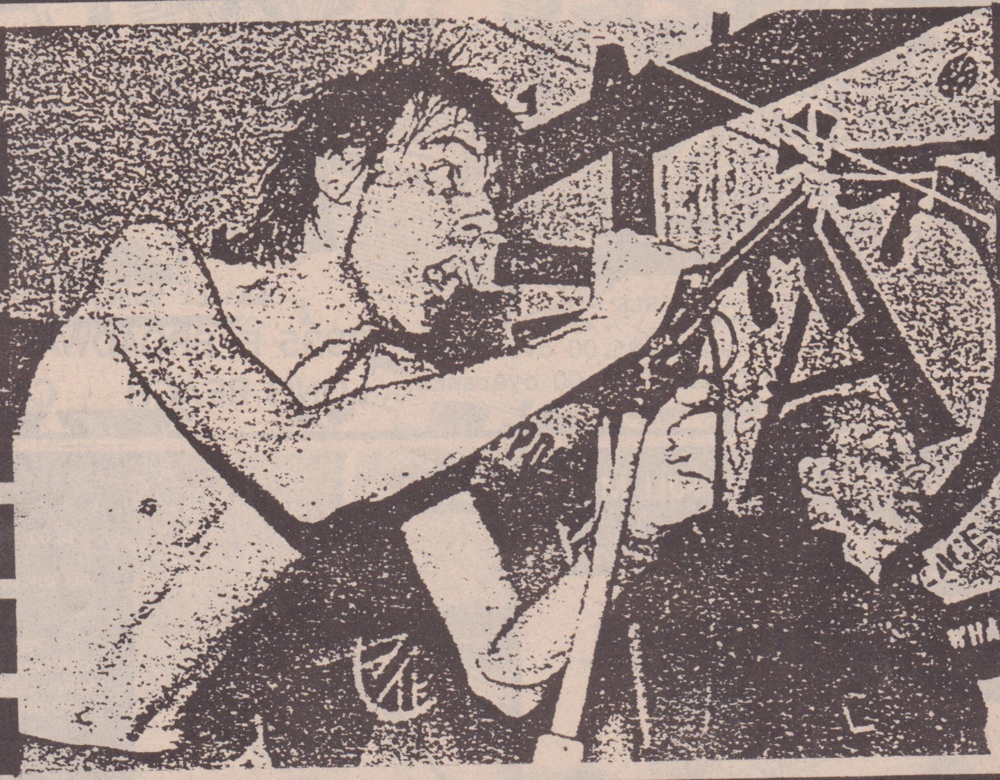
"We were up there saying "be individuals" and there we were up there being Crass...and not being individuals at all"

AN INTERVIEW WITH

STEVE IGNORANT



Movements come and go, people change, others stay the same. Bands? The same old rock industry games go on and on. Put out a record, play another tired old gig, and the fat cats sit back and lap up all the profits. Creativity's broken bones rattle under the weight of conformity and selfishness.

Few people ever manage to really shake these ominous structures, few bands ever keep holding up their angry rebellious fists when Mr Nice-Guy Record Company offers them a nice pay-cheque to pacify their naive young limbs. Young hands broken by a force far subtler than a fist or a truncheon; a bribe, a quick backhander and rebellion becomes revelling, revelling in greed and distrust.

I've met a lot of bands in my time as a writer, some 'famous' and some not 'famous', and I can honestly say that the vast majority bore me to death; egotistical fools who couldn't solve their insecurities in the usual ways and so needed to falsify an image; all for a bit of hero worship and a few followers... sheep...sleep!.

The best bands are usually the ones practising in next door's basement.

Which is to say that if a band can achieve some kind of fame (or in this case perhaps I should say "notoriety"), and yet still manage to finish with some sort of integrity; that's when I start to get interested.

The band is CRASS. Defunct as a band, dying as a record label, but still an interesting reminder of some of punk's more creative days. This is a retrospective interview, a discussion of where CRASS achieved... and where they failed.

It is also an attempt to break some illusions about the band, still alive in some people's minds, and so perhaps with the advantage of hindsight CRASS can now be seen, not as a cold calculating ideology, but just as people, who had a bloody good attempt at challenging the music scene and the society it reflected.

This interview doesn't reflect a band philosophy; it is merely one person's point of view, STEVE IGNORANT, who used to be a vocalist in CRASS, and it hasn't been heavily doctored to pass any tests of ideological soundness. At the end of the day you're judged by the positive things you did, not your mistakes...... Paul Spence

MRR: To start off with, what are you doing now?

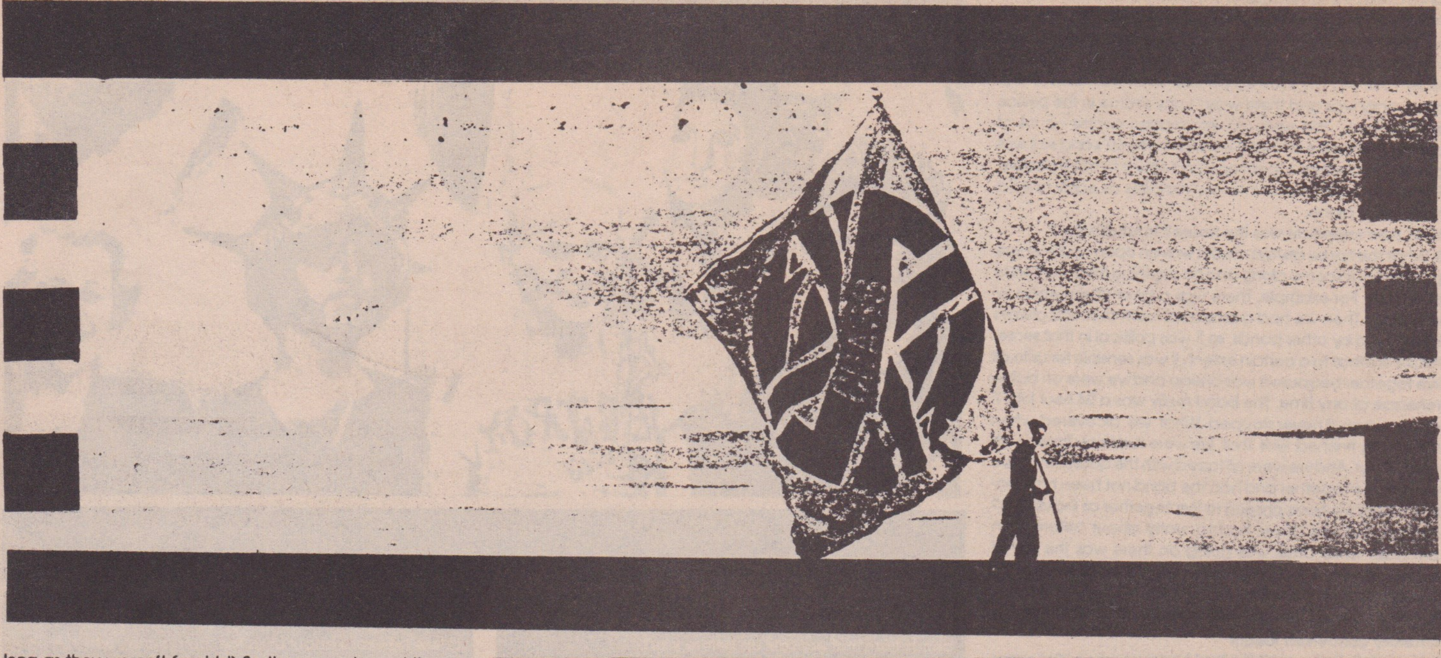
S: Well, I'm a permanent member of Conflict. The record company (the Crass label) is still there, but it's not doing anything because it's only just still in the black. We get about 2 pence a month from Stations Of The Crass; the royalties still pay for our rent. At the moment we can't afford to do any more records at all.

MRR: Are you happy with that?

S: Yeah, it's ok. If you're dealing with other bands it's a totally different kettle of fish. A lot of the time you keep getting into silly arguments and you end up doing a managing director's job, rather than it being fun anymore. Penny did most of the mixing and like he just spent all his time in the studios. It just got so big. I can't remember how many bands we had on the label—20 or so I think—and trying to keep track of everything that you were doing was impossible. Then at the same time we were doing Crass the band as well.

MRR: Did your attitudes change a lot over time? Obviously, everyone was more energetic at first, so did other people's attitudes become more negative?

S: Yeah, 'cos when we started it was at a time when everyone was tryin' to do something new— it was Do-It-Yourself and all that, so we came along with this record company and said anybody can do a record on the Crass label (as



long as they weren't fascists!) So then we released these small bands that nobody had ever heard of—except people who had been to a Crass gig. At that time we could afford to throw money away, so that's what we basically did. In fact, we've just cleared out 30,000 records recently, records that will never sell. And a lot of the bands split up two weeks after the record came out because they were so young. Or accused Penny of over-producing them— because it was 'meant to be punk'. But on the whole it was a really exciting thing to do and we had this naive idea that we had become a threat to the major record companies. We thought that the independent labels would do the same thing as us—putting out cheap records, which of course they didn't.

MRR: So, were you wrong?

S: I don't think we were wrong in the beginning because at least everyone knows who Crass records is. But there's no way you can begin to compete with major record companies like EMI and RCA because they're so fucking massive, you just don't have a chance.

MRR: Yes, but presumably it achieved something on a political level; you weren't trying to compete on a financial level. With hindsight, would you have done it differently?.

S: Yeah, I would have definitely not done any records for a start, because that's one thing that cut our throats. We sold records very cheaply and we didn't take into account the fact that printing ink goes up two pence a year, the same with the price of petrol. We were stupid!! So if you've got a profit margin of 12 1/2 pence—like with Stations Of The Crass eight years ago—you're only just breaking even. We put up the price by £1 recently and everyone went mad! No, actually I wouldn't have done it differently because we attempted—and in many ways succeeded—in keeping a business like our label running within the stinking world of the music industry and we got a lot of respect for it.

MRR: Did you lose your 'edge' at the end? Do you think you carried on too long?

S: I think towards the end what happened was that we all became really miserable, bitter people and that's what the records were reflecting. That's why the sales dropped—and to some extent not knowing where to go next and you don't want to admit to yourself that you've run out of ideas.

MRR: Were you pleased with the last record, Ten Notes On a Summer's Day?

S: No, I didn't like it at all. Other people in Crass did though. I liked the ideas, but it's just not my style of music.

MRR: I didn't really understand the Acts Of Love LP. Had you decided to give up with the direct political approach by then?

S: Well, that was a series of poems that Penny had written ten years ago, long before Crass had even been dreamt of and he'd always wanted to put them to music and we all thought that after releasing so many aggressive records it would be nice to put out something that was beautiful and happy. With Ten Notes On A Summer's Day, we tried to do the same thing, but it changed when we got into the studio—that doesn't sound happy or hopeful to me at all.

MRR: When you started, the reaction from the music scene must have been strong. Did their prejudices really obstruct you?

S: No, because we could slag them off if they criticised us. We never had much dealings with any record companies anyway—except small independent labels like Small Wonder. Actually, it's not until four years ago that I found out that the management of Sade really respected Crass for having done it without selling out somewhere down the line. And Sting as well. Paul Weller's always supported us, Captain Sensible, too. So, regardless of whether or not people actually liked our music or our attitude, I think a lot of people really respected us for sticking to our guns. We used to keep getting these letters from Labour MP's saying how much they liked our records.

MRR: Do you feel you ended up making any big compromises?

S: No, I'd like to think we never mellowed out. We just came to realize that if we were serious about what we were saying and doing, the thing that we were heading for was trouble. Any demonstration you go on—you're going to get your nose broken by the police, or something else similar. Once we realized that, we figured that we couldn't take on that responsibility of telling people...

MRR: ...to go out and get their noses broken?

S: Exactly. We just couldn't take the responsibility anymore.

MRR: What? Do you mean people were too dependent on you?

S: Well not dependent, but well...I always felt I had to be at a demo—like Stop The City —even if I didn't want to go, I had to be there, to be seen, to put words into practice. The thing is, you can't win against the police. If you go to a lot of demos and get known, the police are just going to get you. And then we wanted to keep this so-called respectable front of the record company at the time and if we wanted to keep that going, it was stupid for us to get arrested all the time because it would just come down heavily on that side of it.

MRR: A lot of your ideas were against 'leaders', typical anarchist stuff. But didn't that cause contradictions because of your effect on some people?

S: Yes, it did, because we were up there saying "be individuals" and there we were up there being Crass... and not being individuals at all! That's a really funny sort of contradiction! I haven't read any anarchist books—I couldn't take that stuff at all. The kind of anarchy I was talking about, and still do, is really personal. My philosophy is pretty obvious, respect for each other as human beings. But we used to get so slagged off for it—like when that anarchy centre started up in Wapping (East London), the center that we put money towards. I went to a couple of meetings and the sort of language that was being used was more or less quotes from anarchist writers 100 years ago. I just thought that any punk who had gone in to listen to what people were saying just wouldn't understand a single word of it. I got a real sense of this hierarchy, where the people who had read the most Proudhon or whatever were 'top of the table'. To me, that wasn't any different from any other political party meeting—people were just sitting around nattering about what dead people had written.

MRR: Yes, but on the other hand, sometimes reasonable and understandable intellectual arguments are important. I think it's important for people to understand the way the state has control of them socially, economically and politically. Wasn't a lot of your writing over-prejudiced against political movements?

S: Yeah, well like any political idea—Socialism or Marxism or Anarchism—I can look at it and take what I want from it, but on the other hand I wouldn't go with it 100%.

MRR: Yeah, but I wouldn't go with anything 100%.

S: I guess I've got this prejudice aginst left-wing groups, let's say I've had some bad experiences with the left—it was a left-wing group, the SWP, who came to one of our gigs and smashed bottles over people's heads, saying 'up the workers!' Mind you, I suppose we were a bit outspoken against any movement. I can't hate anyone just for their political views, even... I mean, I've had some really lovely conversations with fascists, these real psychopathic bastards talking about their own inner personal loneliness and why they were into that particular political movement. I've had these real monsters crying on my shoulder and I always felt that if you at least talk to people like that then there's a chance of agreeing somewhere. I'm always willing to learn... try something else out, whereas with socialists I didn't feel that .

MRR: I agree some left-wing groups are shit and try to take control of any actions, but at least they're on our side. Also, they're not all like that!

S: Yeah, well I'm not for one moment supporting fascists mean for Christ's sake!!!!

MRR: Did you ever change any fascist's ideas?

S: Yeah. I had this sailor writing to tell me what a load of wankers we all were and I just wrote back and said "yeah, well maybe we are wankers but at least I had the bottle to write back to you, now let's see if you've got the bottle to write back to me in a serious, respectful manner." And he did and we became really good friends and he dropped out of the National Front. Then he went to the Falklands War and he came back really dissappointed with the Navy that he'd had so much belief in and with the fighting spirit, because he was just so frightened, and he realized that he didn't have any argument with any Argentinian at all. He just thought "What's all this then and I could get killed at any moment!"

MRR: Did you have any links with any left-wing groups?

S: Well, the only thing we got involved in really early was Rock Against Racism. Oh, and we did a few CND (Campaign for Nuclear Disarmament) benefits. After CND had really got off the ground and were doing big demos at Hyde Park, we went along to try and play and they said "NO WAY, we've heard about you lot." We just pointed out that if it hadn't have been for us, a lot of people wouldn't have been there.

MRR: Do you think you had a big effect on the peace movement, i.e. the "non-violent direct action" that led to the peace movement being reborn?

S: Yeah. The first time we walked into the CND offices, at

Kings Cross I think, it was just a tiny pokey little office with two people and all these 60's posters everywhere. And we said we'd like to do a benefit for you. At that time, punks started using peace symbols and reading up on nuclear war and it really took off. We showed people what the nuclear situation really was and there wasn't any shame in the peace symbol then. We were an information centre—a lot of people here were involved in things in the 60's and so it was possible to use that experience and offer it to other people. Personally, I didn't walk into any mistakes as easily as if I'd have been alone.

MRR: How important was the house? In what ways?

S: What this house always meant was an open house where people could come along and do anything they wanted to creatively. For example, there was a lot of silkscreening at one time. Then we had a rehearsal room that was always being used by other bands, so it was political in that sense. It still is like that to a certain extent. It was sensible for us to all live together because it was cheap and we were on call to rehearse at any time. The band really was a 24 hour job, 7 days a week, it never stopped. What we dicovered when Crass was finished was that we were suddenly faced with each other. And we were all faced with the question: Do we want to live together and had the band not been happening, would we have chosen to live together as individuals? All that stuff we never had to worry about before then because while Crass was going on there was this sort of broad agreement, a thing we were all working towards and it took away all the responsibility.

MRR But I always thought that there was this master plan, a carefully conceived idea!!!

S: No, it definitely wasn't like that because when I first came here Penny was living on his own and so it started with just me and Penny there. Then he said "Oh, let's start a band." Really as simple as that....drums and vocals. When Andy joined, then Pete...and all the other people had all visited at one time. Then, as other people started to take the band seriously, we started to take ourselves seriously and stopped taking drugs, etc. The way the anarchist thing came about was that at one point the left-wing people wanted us as their spokespeople... that was the Rock Against Racism.. Then we heard that the National Front were after us for their top ten list along with White Boss and all that type of stuff!!! So some people were saying we wore black so we must be fascists and then other people were saying because we had the peace symbol we must be trendy lefties. And we thought the only way we could get out of that is just be neutral and put a circle A up there, because anarchism isn't even a political party. But then, of course, your idea of anarchy is totally different from someone else's, so then you get a slagging from the anarchists!! There's no way you can bloody win.

MRR: Were you really pissed off with it when you finished?

S: In the end, yes, because you started to wonder when it would stop, it was a real 24-hour job. And the telephone never stopped ringing. We did get burnt out with all that imagery we used, too—like nuclear bombs and stuff; when you're looking at that for 12 hours a day, putting this video together for the gig, burnt bodies and horrendous bombs going off....you become really bitter and there's nothing you want to say except "you fucking bastards". That's all you can think of. Or then you start laughing hysterically and it just doesn't touch you at all and so you can quite happily look at pictures of horrendous massacres and chew your sandwich at the same time! A lot of people were obviously inspired by Crass, other people would write songs about a Cruise Missile, Margaret Thatcher, the Queen or the Pope....and you'd think if I hear one more fucking song about a Cruise Missile!!... Isn't there anything else to write about apart from that? And they'd all have a charred body on the record cover. You mentioned before how people pick up on certain aspects, just second-hand impressions and a lot of it seems to be crap. Because what happened was that a lot of people were inspired by us, which was great, and tried to write like we did. But a lot of the time there wasn't any humour in it and it was just so sour. Then there were all these punk bands, 'Crass punk' bands, who were really miserable. You'd go to gigs and find all this death and destruction and you'd think "Oh, for fuck's sake, I've come here to get away from all that!" I saw an Agnostic Front LP cover once and they had a record with a picture of a Jew about to be shot in the head by a German officer and it really hit me. I thought, well I'll look at the lyrics so I opened it and I looked at the lyrics and it was all this senile stuff like "You stare at me 'cos I'm wearing different clothes to you," and all those old '77-type lyrics, and it had nothing whatsoever to do with this picture on the front. That's when it really hit me that people all over the place were just using these really horrible images, not even for shock horror tactics, but as part of the...

MRR: ...punk record market???

S: Exactly, and just because that's the done thing if you're

a punk band—have a dead body.

MRR: Were you disappointed that most of the other good bands from that era split up before you?

S: Yeah, to some extent. I was reallly disappointed when DIRT split up 'cos it meant that yet again we didn't have anyone to work with on tour . Also, this split occurred in the punk movement; you had the anarchist punks and the peace punks and the hippy punks and from all of those camps there were people who we had worked really closely with. If I'm working with some one I'll give 100%. So if I then find I'm being criticized behind my back then it really fucking crushes me. So, from various camps we'd hear these reports of how people thought this or that, or you'd see something in an interview with a band where they'd say we totally overproduced them and that they thought the record was shit. I mean, why didn't they bloody say that to our faces at the time? Or they'd say, "Oh, Crass are just a bunch of wankers, they don't know what they're talking about. They've got all this money and they don't know what to do with it." And you'd think "That's not what it's all about, all this stupid bitching and backbiting; even if we have got different ideas of the same ideal, at least we can still work together in some way." But we ended up just feeling like we couldn't. I mean, sometimes I really felt we were used by people and shat on a little bit and if I've talked about dissapointment, that's where it comes from. The worst example of that was Bullshit Detector. You'd have 500 bands' tapes and you'd choose the ones you'd want. Then they'd write back and say "You said you wanted to use track number one but our singer's just left and he's using that song, ripping off my copyright!!" I mean it's just this band that's on this record for just two bloody minutes, if that, getting into this big fuss about nothing. And then you'd put the record and they'd say "Well, where's the royalties then?" Well, of course there's no bloody royalties, the whole idea was for it to be a musical fanzine so again you'd find yourself slagged off for that.

MRR: Has living in the country affected you a lot, i.e. I remember Garry Bushell saying you were "out of touch"?

S: No, some people live in the city, some in the country, I don't think it matters where you live. I don't think people realize what a commitment it is living out here. As you saw yourself, if you want to go down the pub you've got to walk a mile. If you want a packet of fags, you've got to walk out through cowshit. Shit all around your trouser bottoms six months a year isn't exactly paradise, is it? There was this animosity towards us, "How can these people understand what it's like living in the city when they're out there on their bloody farm. But I mean, the only reason we're living here is 'cos the rent's £10 a week and it's nice surroundings. If we were living in London it would be at least £30 a week rent, each. And then, of course, we'd get this thing where suddenly everybody wanted to go and live in a commune in the country. So then they discovered that you can't get places like this any more for £10 a week, so they said we were bastards. We didn't set up this place and we never tried to set it up as the 'ideal place' to live, and the amount of times people would say "I really want to live in a commune" and I would often say "Don't do it. It's not right for you." People like Garry Bushell talk out of their arse anyway. He's writing for The Sun now, so I rest my case. In one article he wrote about us as the 'commune', which is what started off all that crap in the first place. I ended up speaking to him on the telephone, and I found out what an idiot he was. He said I was middle class, so I asked him "Are you working class?" And he said "Yes". So then I asked him if the area he was living in was working class and he said it was, because there's factories nearby." That was his only conception of being working class. The guys are working on the farm near here at half past five in the morning in winter, toiling away; I mean you can't get much more working class than that! I'd really like him to compare hands with Penny Rimbaud who worked on a coal rail for three years... and Penny was supposed to be an "upper-class twit".

MRR: Is growing your own vegetables important to you? Or is it another part of the ideal home myth?

S: No, it's not a really important part of our lives, but we've got that space in the garden out there to use so we might as well do it—and it does cut down enormously on the food bill, so we can live on a fiver (£5) a week. We didn't sit up and say one day, "Oh, let's be self-sufficient", it was more organic than that.

MRR: How did you learn to play music?

S: Well, Penny had been doing some drumming for an avant-garde band for a few years before. Pete had been in a band before, so he was a pretty good bassist. Andy couldn't play the guitar at all, so he used to just tune his guitar to an open chord, and Phil had played a bit of guitar as a hobby, but none of us had read music before. So some people would say we weren't very good, but we didn't care, it was the best we could do.

MRR: How do you feel about the way the media treated you?

S: There was a programme on TV recently about punk rock and they had bands like the Sex Pistols, the Clash and X-Ray Spex and then it jumped from there to Stop The City demonstrations and it didn't mention Crass at all, and I just thought "How could they ignore us?" We had a record being mentioned in the House of Commons; we were censored in one case for a supposedly blasphemous record; the love-in trick (when we composed a sarcastic teenage love song and won a competition for the "perfect wedding song" in a young girl's "True Love" magazine), being involved in Stop The City; and the" Watergate tapes (a faked conversation between Margaret Thatcher and Ronald Reagan where Maggie admits her culpability for the sinking of the Belgrano and Ronnie talks of nuking Europe). The music press have always picked up on the music— good or bad and they've always failed to pick up on the other things, brilliant artwork on the record, or the political effect of the records. We always had this thing that we'd never talk to the music press because they'd never print what we said—you know how they fuck about with quotes, they'd always present a totally cut-up version of what we'd said and we'd find ourselves next to Todd Rungren showing his bollocks or something. I mean, it all seems really silly and naive now, but we didn't want the music press to be selling more copies because Crass were on the front. At the time it was just something you didn't do, so we shied away from that... I mean I get on really well with the Features Editor for one of those magazines

now. Times have changed and it certainly does no harm to talk to them now, but you have to remember that at the time things were a bit different. I mean, if you look back at it now, it's a little embarrassing sometimes. You think, "God, what a bunch of snobby, precocious, stuck up little bastards". "Oh, we're not going to talk to the music press, because they'll sell more copies with us in!!" and you think "Oh god, how could I have been so stupid". Everything was so serious then.

MRR: Did you experience any problem as men and women working together? A lot of bands, a lot of people in general, haven't been able to solve the differences created by male sexism.

S: No, I don't think it was a problem in the band. It was quite exciting to be learning about that sort of stuff and I think it was good for the punk movement to be confronted by feminism.

MRR: Well, it wasn't really confronted. Things certainly didn't change at a lot of the gigs I went to.

S: Well yeah, sure, and in the same way I've yet to see a punk gig bring black people and white people together as much as I'd like to see. The only time I've really seen that is down the local discoteque. The first record, Feeding of the 5000, was mostly me singing and then people assumed we were a bootboy rock band. Then the next record we did was the one with just Eve singing, so that totally smashed all those ideas about us. And at gigs it would really be good to see a strong woman like Eve Libertine standing up there in front of these guys, saying "What the fuck are you doing?" That's why I respected Vi Subversa (Poison Girls vocalist)—the number of people who said to me '"She's too fat and old to do that." I just replied, 'What are you going to be doing when you're 40?"

MRR: In retrospect, do you think you were too self-righteous, too idealistic?

S: I don't think we were self-righteous, I think we were very serious about what we did so we might have come across that way. Too idealistic? I don't know, but I suppose everyone is at some point. Well no... because we never really expected the state to wither away overnight, leaving us with peaceful anarchy. I guess it all starts in your living room, doesn't it? And it goes on from there.

MRR: Well, were you too serious then?

S: I never considered I was a miserable bugger, I always thought I was quite a laugh. People said "Your music sounds really morbid", so we started putting little jokes in which no one ever seemed to get anyway, so there wasn't much point. It didn't really piss me off—if people saw me out at the pub they'd realize that I was open to laughter. When I was on stage I was very serious and intense because that was the job I did. I mean, how can you laugh when you're singing "The Mother of a Thousand Dead?" So what if we were anyway—what difference does it make? Whatever you try to do there's always going to be someone criticising you for some reason and often for some nonsensical one. It's just tough shit if they can't see past their own nose. I'm not going to walk on the spot, waiting for them to understand that it's more important than how often I smile, if I wear boots or not and if I have milk in my tea. It always was about far more than that.

MRR: Tell me more about what you are doing now.

S: Politically, I don't know where the fuck I stand and although the views and the beliefs are all still there, I tend to not get into big discussions. This is the first time I've talked like this for three years, except with Colin Conflict. I'm a permanent member of Conflict now and we're trying to inspire ourselves as much as other people. People keep saying I'm letting Crass down because I've joined Conflict. Ever since I've had anything to do with Conflict, people would say, "Conflict are a load of shit, Conflict this...Conflict that..." and I used to keep an eye on them. One thing I couldn't help thinking was that they are really trying and they always did. They're the only band apart from Chumbawamba and Flux who've kept a record company going, helped other bands, tried to get a meeting place going, tried to get a punk club going and then they're hopelessly slagged off for it. Looking back at Crass, it all seems pretty feeble. It didn't create crashing great changes in society like we all at one time thought it would do. "We've got our own PA so the whole music industries going to fall apart!" But at least people were having a go and still are. It's too easy to get down and depressed: "Oh, nothing was achieved", but there were some really good times....

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A.D.'s - "Know Hard Feelings" LP

This band has been around for many years and two of their three early 45s contain really great guitar-heavy pop rock. The material on this album is generally much more bland, pedestrian, and commercially oriented, but there are some hard-drivin' rockers with loud guitars, as well as an underlying quality to the material. Still, these guys are capable of more. (JB)
(41 Brockley Dr., Del Mar, NY 12054)

A.M.Q.A. - "Mutant Cats from Hell" LP

Twenty tunes, most of which are slap-happy fast while a few grind slowly. Raspy vocals, some goofy and some serious lyrics, a similarity to many tunes (due to the lack of melody) and a general mania characterize their approach. From Washington state. (TY)
(Medusa/Restless Records)

ABNORMAL GROWTH - cassette

Just to show you can't judge a band by their name (forget what you may think), these guys go from AOD-ish thrash most to acoustic tunes, all with very tongue-in-cheek lyrics. A nice package with artwork by band member Clay Butler, ouch! (RG)
($4 to 809 Yulupa Ave., Santa Rosa, CA 95405)

ADRENALIN O.D. - "Theme from an Imaginary..." 12"

"Theme from an Imaginary Midget Western" (from their new LP) rates as a pleasantly melodic mid-tempo punker, but the two B-sides lack the catchiness of past efforts. Since you're going to buy the LP anyway, there's really no need for this slab... (SS)
(Buy Our Records, PO Box 363, Vauxhall, NJ 07088)

ANARCHY 6 - "Hardcore Lives!" LP

Former punks (SIN 34, REDD KROSS, WHITE FLAG, SONIC YOUTH) do a pisstake on hardcore, satirizing the music that got them where they are today (wherever that is). Ironically, this is tons better and more fun than anything they did since their punk days. (TY)
(Giant/Dutch East)

BO - cassette

All BO DIDDLEY covers, I believe, but these guys make 'em sound like thrashed out rockabilly/punk tunes, with raunchy hoarse lyrics. Fun. (WG)
(1816 Carlson Blve., Richmond, CA 94804)

BULLET LA VOLTA - 12"

Sounds like hardcore veterans going for a heavier rock sound. Half of the six songs rock real hard, though even there the "rock" overkill slips out. The other tunes get a bit long, but "Because You're Mine" hits at full strength. (TY)
(Taang Records, PO Box 51, Auburndale, MA 02166)

CERTAIN DEATH - "KAOS in Control/Dead Llama"

It was a cool idea to satirize the "Get Smart" TV show; the songs's hummable, but the thin guitar on the arrangement ruins the effect. Happily, there's more of a powerchord punch on the flip, but the song's marred by a lack of catchiness as well as a long guitar solo. Not quite. (SS)
(Overeasy Records, PO Box 275, Blue Island, IL 60406)

CHRONIC DISORDER - "Drums of War" LP

Didn't know this Connecticut band was still alive, and yes, they are.... but not in the same form as we've known from previous releases. This is a highly polished pop punk (very little of the latter) a la newish 7 SECONDS -- big on production, low on grit. (TY)
(Poshboy, PO Box 38861, Los Angeles, CA 90038)

CELLAR DWELLERS - "Wonderin' Why/Dwellin'"

Both tunes are fuzz-bass/organ dominated 60's punk tunes. Though originals, they are from copies of the genre -- well done but relics nonetheless. (TY)
(Get Hip Records, 509 1st St., Canonsburg, PA 15317)

CONDITIONZ - "Head" LP

With their third LP, the CONDITIONZ cover familiar territory: slow to mid-tempo punk with a hard guitar sound and, frankly, somewhat tired hooks,. The decline in song quality and absence of killer tracks makes this album a let-down of sorts. (SS)
(Toxic Shock, Box 242, Pomona, CA 92505)

CONFUCIAN THEORY - "Biohazard" cassette

Slow, garagy punk with pretty good lyrics about nuclear war, police brutality, wifebeating, etc. Relatively basic stuff, but it does have an appeal to it. Comes with lyric booklet. (WG)
($4 to Age Home, PO Box 1767, Visalia, CA 93291)

DEATH IN EVERYBODY - "Tye Die" cassette

A very solid HC band with a femme screamer. Powerful music with what sounds like personal lyrics. Darn enjoyable stuff. (WG)
(Kyle Bernstein, 847 Jackson St., Dunkirk, NY 14048)

DIDDLY SQUAT - "Crippled for Cash" EP

DIDDLY SQUAT deal with social topics in an aggressive HC style that quotes liberally from metal. Shouted vocals, squggly guitar bits, riff-heavy arrangements -- you know the style -- and here it's managed with less originality than I'd hope for. (SS)
(Kil-Tel Records, Suite 10, 1170 Falcon Dr., Port Coquitlam, B.C., V3E 2L4, CANADA)

DISSENT - EP

Classic political hardcore. The sound is in the older SoCal HC sound, the lyrics are direct and sincere -- a no-bullshit pleasure. (TY)
(Amity Records, 4 Idlewood, Rapid City, SD 57701)

DRESDEN 45 - "Liberation" EP

DRI-ish speedmetal, right down to the singer's intonations. Five songs, all raging, all with squeaky guitar outbursts. Lyrics not included, and given their name and graphics, they might want to clarify their outlook. (TY)
(Odis Records, 3051 Locke Ln., Houston TX 77019)

FREE WILL - cassette

A pretty impressive band here, with a sound not unlike early 7 SECONDS: tuneful thrash with a couple of slower melodic pop punk tunes a la DAG NASTY, with mostly personal lyrics. Definitely an act worth watching. (WG)
($3 to Mike Hartsfield, 1036 Mt. Whitney Dr., Big Bear City, CA 92314)

FRONT - "La Bete Humaine" 12"

More of a variety of sounds here than on their great debut LP. They still maintain that "of the people" melodic punk sound, but also delve into blues, SOCIAL D-type wall-of-sound, as well as an almost DREAM SYNDICATE touch. (TY)
(3791 Eagle St., San Diego, CA 92103)

GOD BULLIES - "All I Want is My Mama/ Sex Power Money"

FLIPPER in hell? Post-punk depression? Satan on downers? (TY)
Mad Queen Records, PO Box 131, Kalamazoo, MI 49007)

GORILLA BISCUITS - EP

A NY band with more personality than some of their positive peers, which puts them way ahead of the pack. Very strong HC with a couple of unique twists, youthful vocals, and lyrics about friendship, conformity, etc. Worth it for "Big Mouth" alone, the standout of the record. (WG)
(Revelation Records, PO Box 1954, New Haven, CT 06506)

GRIM - "Face of Betrayal" LP

Well-done and powerful slow-paced HC. Victor is a sucker for this grunge sound, as well as the negative/black outlook, though I bet he'd find some way to say it's positive. Lots of lyrics on sexual fetishes. (TY)
(Alchemy Records, PO Box 99284, Seattle, WA 98199)

GRUESOMES - "Unchained" 12"

Here we go with another neo-60s release by Canada's GRUESOMES. Despite some really exceptional guitar work and decent vocals, only a couple of cuts are truly inspired. One of these is "Santa Claus," which has a really primitive snot-nosed attack. "I'm Searchin'" is also way raunchy, but I'm getting tired of the cottage industry of 60s nostalgia. (JB)
(Primitve Records, CANADA)

HALF JAPANESE - "U.S. Teens are Spoiled Bums" EP

The title track is a rocking, almost thrashy punk tune. It's followed by two slow, painfull long ballads, and then one quirky, slow tune that's like early MODERN LOVERS' "Pablo Picasso." (TY)
(50 Skillion Watts Records, 5721 SE Lagune Ave., Stuart, FL 34997)

HOGAN'S HEROES - "Built to Last" LP

A "positive" band with a somethat metal-tinged HC sound. I guess the sound would be pretty generic without the wanking, but it gets annoying at times. Otherwise, it's well done, well-produced and...clean. (TY)
(Underground Trust Org., PO 6909, Laurenceville, NJ 08648)

HONEYMOON KILLERS - "Turn Me On" LP

Lots of reverb, distortion, and gritty punch ignites this clutch of mid-tempo rockers. Totally distinctive, this is like a mixture of EUGENE CHADBOURNE and SHOCKABILLY, served up hot and steaming. Crazed, and very good for the style. (SS)
(Buy Our Records, PO Box 363, Vauxhall, NJ 07088)

HUNGRY TROLLS - cassette

Fast thrash with an ultra-raw guitar sound and loads of energy. My only complaint is the vocals are recorded too low, but this soars fairly well. (WG)
(52 Willow Way, Edmonton, Alberta T5T 1C8 CANADA)

INFECTION - "Our Pledge" EP

Self-styled "hate edge," though most of the lyrics call for unity. Fairly strong, pounding mid-tempo mosh music with machine-gun drumming and slightly metalish guitar riffing. (TY)
(2105D Prior Road, Wilmington DE 19809)

INSPECTOR 12 - "Speak Your Mind" cassette

Clean, powerful thrash with a melodic quality that brings NOTA to mind. Full of straightforward energy and force. Great stuff! (WG)
($5 to 504 Crestview Dr., Madison, WI 53716)

JFA - "Nowhere Blossoms" LP

A very eclectic release, but on several tracks the band rocks pretty hard. Lots of influences from DEEP PURPLE to funk. The vocals remain urgent and the lyrics are thoughtful and grounded in reality. (TY)
(Placebo Records, PO Box 23316, Phoenix, AZ 85063)

KNIFEDANCE - "Who Then is Sane" 12"

Imagine punk vocals snarled over instrumentals of almost Aussie intensity; that's what "Catwalk," the standout track on this EP, offers. "Atomic Apostles" comes close in its building energy, but the remaining two tracks lack guts or gusto. Get it for the one great track. (SS)
(Hit & Raw Records, PO Box 44302, Cleveland, OH 44144)

LEMONHEADS - "Creator" LP

Their debut LP had a really great, lively and distinctive pop-punk sound. That's gone now, only to be replaced by a generic, folkier, lighter homogenized HUSKER-ish rock sound. Quite disappointing. (TY)
(Taang Records, PO Box 51, Auburndale, MA 02166)

THE MICE - "Say No To Cheese" LP

Simple power pop from Florida that is really catchy and incorporates some simple funk lines, slower ballads, or goofy psychoticness in a couple songs. Mostly it is mid tempo style with '77 punk power and hooks that get yer toes a tappin. Good,clean and sometimes humorous fun. (RS)
(Waffle Records, 267 Palo Verde, Monterey, CA 93940)

NO MIND - "Tales of Ordinary Madness" LP

More than competent HC at varying speeds with quite a bit of metal inflection. There is however little inthe way of metal attitude, as the lyrics deal with the alienation and fears of life in these times. (TY)
(Lone Wolf Records, 1235 Lambeth Rd., Oakville, Ontario L6H 2E2, CANADA)

PINK LINCOLNS - "Back from the Pink Room" LP

Don't let the blecchy cover fool you; this is a high-power effort all the way, with catchy mid-tempo punk tunes that are packed with energy and momentum. Of course, there are a couple which aren't up to par, but most of the cuts here, especially "I've Got A Gun", rock hard. (WG)
(Greedy Bastard, PO Box 310754, Tampa, FL 33680)

PRIMITIVE SOULS - 12"

The heart of this band is two ex-REAL KIDS (Boston) and for those of you without the older recordings in your collection, this is the closest second. And for fans, this is as straight ahead classic rock n roll power as the original band ever was. Four smokers here. (RS)
(Grown Up Wrong c/o Au Go Go, GPO 542D, Melbourne, 3001 Vic, AUSTRALIA)

PROBLEM CHILDREN - "On The Air" EP

Very Catchy, hard driving classic punk rock. It's just simple but powerful pop punk, and energetic as hell. Lots of hooks, changes, spirit and decent lyrics to boot. Get it! (TY)
(Problem Children Wreckords, 119 Park Ave E, Dunnville, Ont N1A 1B3, CANADA)

SCHIZIOD - "Beer Thief" EP

Out of Newfoundland (not Las Vegas), this band hits really hard. Galloping thrash with melodies, loud guitars, and good continuity. A pounder. (TY)
(D.U. P. P. Records, 5217 Sherbrooke W. #58, Montreal, H4A 1T7, CANADA)

SIDESHOW - EP

A DC-ish sound permeates this release. Somewhat complex but still powerful hardcore pushed on by emotional immediacy. Excellent, though a little ragged on production. (TY)
(Caufield Records, 5701 Randolph, Lincoln NE 68510)

SKATEMASTER TATE - "...A Way of Life" 12"

The style here is something like BEASTIE BOYS meets FAITH NO MORE -- a definite rap statement filtered through good old rock. The production is ace, and while I've never cared for this genre, the result is surprisingly foot-tappable. (SS)
(Beward c/o Deluxe, PO Box 883311, San Francisco, CA 94188)

SURROGATE BRAINS/I AM THE HAMSTER - split EP

SG deliver four earnest thrash tunes dealing with standard punk/HC topics: alienation, troubled times, threat of nuclear annihilation, etc. I AM THE HAMSTER is more off the wall, with music tending toward sarcastic nihilism and snide lyrics. An interesting record from two very different California bands (DF)
(Fascist Food Records, 14726 Dinard, Norwalk, CA 90650)

SPOT - "Proud" cassette

Good effort here, well produced punk and thrash, played with vigor. Lyrically, they're in the personal/social category. Worth a gander (WG)
(Slamdek/Scramdown, PO Box 43551, Louisville, KY 40243)

STARK RAVING MAD - "Amerika" LP

Actually, this is a re-release of both their LPs on one, with two mini-tracks tacked on at the end. Worth getting especially if you don't have the debut LP. From Texas. (TY)
(Nuclear Blast, c/o M. Steiger, Dr-Freg-Str. 54, 7322 Donzdorf, W. GERMANY)

TEN TALL MEN - "Find Your Saint" LP

This second release is more polished than the last. But they still play a combo of offbeat pop melodies and catchy power pop. The fast stuff is great; the slower ballads are an acquired taste. (RS)
(Vacant Lot, PO Box 606, Red Bank, NJ 07701)

TEXAS INSTRUMENTS - "Sun Tunnels" LP

Spastic, rootsy guitar-based pop that sounds a lot like the MEAT PUPPETS, with a singer/lyricist who has been listening to too much BOB DYLAN. Instrumentals portions are the most successful because there's some interesting guitar playing on this disc. (DF)
(Rabid Cat, PO Box 49263, Austin TX 78765)

U.S. DISTRESS - "Isn't Life Grand" LP

Here, U.S. DISTRESS offers powerhouse punk songs, fueled by a cool sense of melody and hard production; at the same time, they're hurt by unexceptional lyrics and rockish tinges. Songs like "Wreckless" and the album's title track, however, remind one that this band should be seriously reckoned with. Above average. (SS)
(Greg Gilliland, USD, 5127-24th Ave., Kenosha, WI 53140)

V/A - "Bring on the Madness" cassette

A high quality world comp with CIVILISED SOCIETY, DISSENT, SO MUCH HATE, and more. Hot, exciting tunes, lyric booklet -- excellent job. (WG)
($3 US\$5 overseas to T. Smith c/o Amity Records, 4 Idlewood, Rapid City, SD 57701)

V/A - "End of Music" cassette

What we have here is the decaying corpse of 80's music which will rise up in the 90's (according to producer MYKEL BOARD). Existing acts PRONG, BLACK SNAKES, and PHANTOM TOLLBOOTH are featured along with such mutants as BANK OF SODOM and ROYAL TRUX. Very diverse, challenging, good!! (RG)
(ROIR, 611 Broadway Suite 725, New York, NY 10012)

V/A - "The Future Looks Brighter" LP

Remember The Future Looks Bright comp cassette that you wanted on LP? Well, the Poshboy half is here along with early material from SHATTERED FAITH, SYMBOL SIX, and SOCIAL D. So, if you're missing any of the great Poshboy stuff from '81, get this -- it's great! (RG)
(Poshboy Records)

V/A - "Girls in the Garage" LP

A collection of female 60s garage/pop bands, all of which is class material. Includes the BOOTLES' response tune "I'll Let You Hold My Hand", as well as tracks from the GIRLS, WHYTE BOOTS, MAMA CATS, STARLETS, VIRGINIA WOLVES, and lots more. A Paula Pandora must. (TY)
(Romulan Records)

V/A - "It Came from Canada, Vol. 4" LP

Another mixed bag comp featuring rockabilly, pop, punk, etc. by the likes of DIK VAN DYKES, DEJA VOODOO, GRUESOMES, HOUSE OF KNAVES, and tons more. Outstanding track: "United States of Canada" by HELL'S HALF ACRE. "TY)
(Og Music, PO Box 182 Station F, Montreal, Quebec, H3J 2L1, CANADA)

V/A - "Live from Lawrence" LP

Diversity is the word here. From punk (SUN CITY DISCIPLES, ULTRAVIOLETS), reggae (COMMON GROUND), light pop (HOMESTEAD GRAYS), to hardcore (NO DIFFERENCE), all the genres are covered, making for fun listening by and large. Superbly recorded. (SS)
(Fresh Sounds, Box 36, Lawrency Kansas 66044)

V/A - "Given the Chance" cassette

A good world comp with FOUNDATION, NO FRAUD, YOUTHQUAKE, and more. Clean production, solid tunes, overall a fine job. (WG)
($2 to Chris Shary, PO Box 2094, APO, New York 09755)

V/A - "Louisville Sluggers" EP

Lyrically, these bands (SPOT, BIG DEAL, SOLUTION UNKNOWN, AYCD, FADING OUT) address personal themes in a generic fashion. Musically, they generally employ a fast thrash style in terse, to-the-point songs -- some bracing (like SOLUTION UNKNOWN's), others limp. The verdict: a few bright moments, but better recording would help these guys a lot. (SS)
(Self-Destruct, 1901 Bainbruce Row Dr., Louisville, KY 40207)

V/A - "Music From The Armpit Of Canada" LP

An all-Ontario comp featuring hot tracks from PROBLEM CHILDREN, MOON CRICKETS (doing a CREATION cover), CONDO CHRIST, DIK VAN DYKES, A.K.S., THROBS and more. A wide variety of punk styles (no, that's not a contradiction), largely enjoyable. (TY)
(Problem Children Wreckords, 119 Park Ave E, Dunnville, Ont N1A 1B3, CANADA)

V/A - "Mutiny on the Bowery" LP

Despite the fact that this is a "live at CBGB's" record and most of the bands are not from NYC proper, and some of this is a little dated already, this album rips. Hot stuff from DAMAGE, AOD, SEIZURE, SHARKEY'S MACHINE, 76% UNCERTAIN, CHRONIC DISORDER, and CHILDREN IN ADULT JAILS and more. Good sound quality, sizzling performances, and lots of energy. (TY)
(Mystic, PO Box 1596, San Marcos, CA 92069)

V/A - "Procrastination Youth" cassette

A San Pedro compilation with eight bands including CZEEZ, HIPPIE TEMPTATION, SKIN HORSE, and more. Sounds range from garagy punk to mellow acoustics to God knows what. Booklet included. (WG)
($4.50 to S.A.D. Cassettes, 663 W. 15th St., Apt. A, San Pedro, CA 90731)

V/A - "Sounds of Defiance" cassette

UNIFIED FIELD, BAD ATTITUDE, and INSTIGATORS are just three of the acts featured in this world comp. Great material and comes with lyric booklet. (WG)
$3 US\$5 overseas to T. Smith c/o Amity Records, 4 Idlewood, Rapid City, SD 57701)

V/A - "This is St. Louis Hardcore" cassette

Seven Missouri bands represented here including DUCK DUCK GOOSE, BFD, WTG, and more. Some pretty rockin' stuff within. (WG)
(Mike Huzar, 202 So. Barat, St. Louis, MO 63135)

VERBAL ASSAULT - "Tiny Giants/More than Music"

The A-side is classic melodic HC, full of motion and drive, short and sweet. The flip is a reggae-ish loper, nothing too exciting. (TY)
(Giant/Dutch East)

WEENY ROAST - EP

Totally charming pop garage tunes. Very basic, good harmonies, eccentric lyrics and the best name for an all-female band yet. (TY)
(Positive Force, PO Box 9184, Reno, NV 89507)

WIND OF CHANGE - "A Promise Kept" EP

Very much of a modern DC influence at work here. Intelligent/groping lyrics, melodic progressive hardcore tuneage. Well done all the way around. (TY)
(Stepforward, 1826 E. Caroline Ln., Tempe, AZ 85284)

ARMIA - EP

The production on this trio of repetitive, mid-tempo punkers resonates with a rich, bassy timbre. Combined with a vocal throatiness and evident commitment, this slab from ARMIA sustains its power even despite a certain absence of songwriting finesse. Powerful and really quite good. (SS)
(E. Chodorowska, 43-300 Bielsko-B, Vl. Wyzwolenia 33/8, POLAND)

ATTENTION - "Hearts of Stone" LP

An international conglomeration of musicians from Poland, Norway, and West Germany (ex-PISSED BOYS, ANGOR WAT, LULL) team up for a post-hardcore, jazz influenced thrashstravaganza. Fans of VICTIMS FAMILY, RAPED TEENAGERS take note. (TY)
(X-Mist, Linkeweg 14, 7270 Nagold 7, W. GERMANY)

BARN AV REGNBUEN - "Helter Og Skvarker!" flexi

This rager comes with an issue of Trust fanzine (see zine reviews) or is available from the band itself. Four tunes, all completely killer material that's got power and electricity. Get zapped! (TY)
($1 to Roger Andreassen, Poste Restante, Oslo Sentrum, 1010 Oslo, NORWAY)

BLA BLA SCHMURZ GROUP - "Punk Pop Art" LP

While some of their experiments fail, BBSG mainly hits their targets with this surprising album of experimental thrash and punk. Unique guitar progressions, loads of passion, and a rhythm machine make for amphetamine thrashers that are instantly memorable -- as well as some cool pop-punk moments. Very, very good! (SS)
(Pobbs c/o Panx, BP 5058, 31033 Toulouse CEDEX, FRANCE)

BOBWIRE - LP

Ultrafast thrash, fast thrash, mid-tempo thrash, classic punk, slow grinders -- it's all here. Great vocals and lyrics, energetic playing, what else do you want? Hot debut! (TY)
(Erik Wassenaar, Brahmsstr 20, Lisse Z.H., HOLLAND)

BUY OFF THE BAR - "Second Peel Session" 10"

Somewhat BUZZCOCK-like pop punk meets MOODY BLUES. Nowhere near as catchy and somwhat more eccentric, but still bouncy and energetic. (TY)
(PO Box 1519, 6501 BM Nijmegen, HOLLAND)

CHAOTIC DISCHORD - "Very Fuckin' Bad" LP

Can't believe these guys are still taking the piss out of 'hawks 'n' studs punks and ranters, but here they are again. Some funny shit, however, passe, and definitely can't be played over the radio. (TY)
(Not Very Nice Records, ENGLAND)

CHARITY CASE - 45

The slick female vocals here straddle instrumentals that sound like they were lifted from the DEL MONAS corpus: both songs have a rockin', poppin' energy, and there's even a touch of PAULINE MURRAY in "World War" -- the standout cut here. Not bad.(SS)
(Fishdisc, 62 Camden Mews, London NW1 9BX ENGLAND)

CIRCLE OF SIG-TIU - "Signals of Tuesday" EP

Their best to date. Although a teeny bit fuzzy on the live side, the recording is basically clear and the performance is sizzling. Studio side cooks, too. Excellent. (TY)
(Hosseyn Eksi, Gru-Bickelherierstr. 54, 6555 Spaendlingen, W. GERMANY)

CROWD OF ISOLATED - "I Try to Tell About a Way..." LP

I loved this West German band's piledriving guitar sound so much that I was especially disappointed by their genericness. Which says nothing of the lack of melody in these mainly mid- to fast-tempo thrashers. Not quite. (SS)
(X-Mist Records, Linkeweg 14, 7270 Nagold ., W. GERMANY)

CRIST - "Powerdrive" EP

Barely disguised metal that thrashes occasionally. Lots of tempo changes, chugga chugga riffs and gruff vocals, not to mention guitar solos galore. (TY)
(S. Obradovic, Strahinica Bana 43, 11106 Beograd, YUGOSLAVIA)

CULTURE SHOCK - "Onwards and Upwards" LP

This band's catchy combination of ska, punk, and reggae comes across loud and clear, backed by great rhythms and production. The lyrics deal with self-awareness and constructive changes -- they hit right on the head of the nail! Inspiring and thoughtful. (MS)
(Bluurg, 2 Victoria Terrace, Melksham, Wilts, SN12 6NA, ENGLAND)

DELMONAS 5 - LP

I guess this is two of the old DELMONAS with a male rhythm section. Not as much guitar as previous releases, but the essence of their sound is more based on pop garage ballads, the trashy kind. Okay, but not exciting. (TY)
(Hangman Records, ENGLAND)

EXIT CONDITION - "Impact Time" cassette

Ultra-high velocity thrash with 100% energy all the way. Total whoosh power with a nod given to melody. Hot! (WG)
(48 New Inn Lane, Hanford, Stoke on Trent, Staffordshire, ST4 8EX, ENGLAND)

FEAR OF GOD - EP

Very fast thrash with Satan on vocals. He really sounds bad these days -- real gruff and distorted. He really sings his heart out on these 21 tunes here, but it must be hell being him. (TY)
(Temple of Love, Oberrecht 7b, 2082 Neuendeich, W. GERMANY)

FEED YOUR HAND - "Realm of the Gods" EP

Rough edged mid- the fast-tempo pop? Punk, thrash, folk? Not quite. There's a traditional folk element, with some acoustic guitars, English ballad song structures and wistful lamenting lyrics dealing with Viking ships and the like. Early HUSKER DU is probably an influence. (DF)
(Crucial Climate c/o Simon, 54 Harvington Walk, Hulme, Manchester, M15 6NG, ENGLAND)

GARLIC BOYS - "Nunniku Night" LP

A variety of punk styles from funnypunk to MC5-ish material to CLASH-type to melodic thrash. Lots of energy, somewhat progressive arrangements, and with a song like "Garlic Bomber," how can you go wrong?)TY)
(Captain Records, JAPAN)

GENERIC/MORTAL TERROR - split EP

GENERIC has a somewhat thin, slow-to-mid tempo grunge sound with growled vocals. MORTAL TERROR has equally gruff vocals, mid-to-fast tempo hardcore tunes. Both have extremely political attitudes, the former dealing with the personal and the latter with society. (TY)
(Meantime Records, 11 Salutation Rd, Darlington, Co. Durham DL3 8JN, ENGLND)

GRABBITS - "Aliens" EP

Rockpop with a garage feel to it. Female vocals are a bit too clean for me, especially combined with the restrained backing, but on "Hair" they cut loose with some excellent thrash. (TY)
(LMOOR, Zuideruitweg 2, 1608EW Wijdenes, HOLLAND)

HELLBASTARD - "Heading for Internal Darkness" LP

CRASS meets METALLICA, and the results are quite satisfying. These guys seem to have moved from metal to HC rather than visa versa, and most of the songs mix ultra-thrash with super-chunky METALLICA-style mid-tempo parts (which these guys appropriately call "grinding"). Vocals are low and gruff, the lyrics generally pollitical. (JB)
(Meantime, 11 Salvation Rd., Darlinghurst, Co Durham, DL3 8JN, ENGLAND)

HARD-ONS - "Dickcheese" LP

You should know that anything by this band is instantly buyable. This LP has the same rockin', rambunctious, raging energy as past efforts (it's perhaps even more HC in its stylings), but with that pop edge and humor that keep you listening. Guaranteed to make your ears ring. Great Aussie punk. (SS)
(Waterfront Records, AUSTRALIA)

HERESY - "Face Up to It!" LP

Non-stop raging tuneless thrash. Non-stop raging tuneless thrash. Non-stop raging anti-stupidity tuneless thrash. Non-stop raging tuneless thrash. Non-stop raging tuneless thrash. Non-stop raging tuneless thrash. (TY)
(In Your Face c/o Kalu, 5013 Victoria Centre, Nottingham N612 3PB, ENGLAND)

HIGH CIRCLE - "Out of Darkness" LP

It occurs to me that as thrash bands slow down with age, the foreign bands are gonna have a slight problem -- their English can now be heard. HIGH CIRCLE manages to keep a certain amount of power as they get melodic and add sweet tunes, but the English is noticeably Italian-accented. Not a fatal flaw, but overall a bit too mellow for me. (TY)
(Subcore, PO Box 99284, Seattle, WA 981199)

JOKER BOYS - "Wonderful Rock'n'Roll" EP

The "boy" on vocals either is 11 years old or had a serious genital operation or ain't a boy at all. Anyway, this is goofy, quirky punk rock a la TOY DOLLS. (TY)
(Erom Fools Records, JAPAN)

JOYCE MCKINNEY EXPERIENCE - "Joyce Offspring" LP

Twin female vocals spearhead this melodic punk outfit's debut. There's punk and thrash galore, and it's clean and tight. The vocals temper and add another aspect--the classic British female punk vocal sound. It works nicely -- good release. (TY)
(Meantime Records, 11 Salutation Rd., Darlinghurst, Co Durham, DL3 8JN, ENGLAND)

KUD IDIJOTI - "Budimo Solidarni..." EP

The second EP from this Yugoslavian band, this one containing three tunes. Decent older punk sounds on all three, with one seemingly rooted in a native folk tune. (TY)
(c/o Forefront Records, 280 Fairmount Age, Chatham, NJ 07928)

LANCE LOT - flexi

Ragged and distorted vocals make it sound like there's dust on the needle, but the music is clearly powerful HC. Four tunes, nothing awesome. (TY)
(Stomping Records, JAPAN)

LAZY COWGIRLS - "Third Time's the Charm" LP

It's about time the Aussie's discovered this band, not only because it's right up their straight-on MC5-ish rock'n'roll alley, but because the band's native audience seems inclined to ignore them. This is their third release, and rockin' as all the rest. Comes with an interview on the flip. (TY)
(Grown Up Wrong, GPO Box 2366V, Melbourne 3001, AUSTRALIA)

MAGNETS - "Needles/Try My Limit" flexi

Great, pounding classic pop punk with lots of power on the A-side, while the flip is a bit more generic '77 style. Hot guitar, catchy tunes. (TY)
(Magnet Records, JAPAN)

MAGNIFICENT - "Hit and Run" LP

A good-sounding Oi record. Sounds like SHAM a bit, very basic but produced with choruses and power. From Holland, and not fascist lyrically. (TY)
(Link Records, ENGLAND)

MATSUJI - "Dead Voice" EP

An oi meets hardcore sound that's blazing, gruff, and non-stop. Despite the power attack there is plenty of tuneage. Good stuff. (TY)
(Kojima Records, JAPAN)

MAJKE - cassette

These guys (MAJKE is Yugoslavian for "mothers") rock! 14 hot grungy rocking tunes in their native tongue, luckily translated on the lyric sheet. Influences include STOOGES, DOLLS, MC5, etc., and I'd say a touch of early DAMNED, HEARTBREAKERS, etc. Did I say this was fucking great? Yeah! (RG)
($5 to Zpenko Franjic, D. Gervaisa 40, 41000 Zagrab, YUGOSLAVIA)

MILK MONITORS - "Dance with Me" 12"

Rocking a la today's MC5 Aussie imitators. Does well three of the four tracks, though there's nothing especially new happening. (TY)
(Vinyl Solution, 39 Hereford Rd., London W2, ENGLAND)

NEW CHRISTS - "Dropping Like Flies" 2x7"

The title track is a plodding mid-70s style slide guitar tune that I couldn't get into, but the other three songs are ripping classic Aussie punk. It's as if the last ten years never happened to Rob Younger - it's RADIO BIRDMAN by another name. (DF)
(Citadel Records, PO Box 316, Darlinghurst NSW 2010, AUSTRALIA)

NEW LIFE - "Let's Start..." EP

'77 punk here, pretty much on the pop-punk side with PISTOLS influences on three songs, and a bit more rhythmic and modern sound on the last track. (TY)
(Eikotukan Records, 1-70 Kinugasa, Yokosuka-City, Kanagawa, JAPAN)

PARANOIACS - "Sometimes Teenage is Spelt T.N.T." LP

A definite RAMONES-influenced pop-punk band. Songs are on the slow-to-medium, steady paced, "girl song" themes. (TY)
(Play It Again Sam, 67 Rue de Coureghem, 1000 Brussels, BELGUIM)

PAUL GROOVY & THE POP ART EXPERIENCE - 45

"Andy Watch Out" is a garage pop toe-tapper set to an EVERLY's "Bird Dog"-ish tune, while "Take Away the Pain" is like JESUS & MARYCHAIN meets folk rock. (TY)
(Bite Back, 33 Eastfield Rd., Southsea, Hants PO4 9EJ, ENGLAND)

PEDESTRIANS - EP

This New Zealand band takes the nod from countrymen ARMATRAK, employing clean pop punk with good melodies and familiar song structures. Their title song is engaging; none of the three tracks stay with you as they should, though. Not unlike the WITNESSES, but not quite there yet. (SS)
(Gift of Life, Richardstr 12, 46 Dortmund, W. GERMANY)

PERFECT DAZE - "Regular Jailbreak" 12"

More highly produced and polished (but still rockin') pop punk. Pop punk means pop with lots of guitar and a good beat, and that's certainly here. (TY)
(Vinyl Solution, 39 Hereford Rd., London W2, ENGLAND)

PISSED SPITZELS/KOB - split EP

PISSED SPITZELS are back with four great, short, infectious pop punk tunes that are funny even if you don't understand German. Better production than the cassettes and there's the unusual touch of tenor sax on the choruses, which works, believe it or not. KOB is more serious, traditional German punk a la DIE TOTENHOSEN, they deliver two memorable mid-tempo tunes. Quality stuff. (DF)
(Schlawiner Records, Horst Borthel, Riepstr. 17, 300 Hannover 81, W. GERMANY)

RADIOPULIIELIMET - "Tyhja on Taysi" EP

A good one: the varied guitarwork on this set of adrenalin punkers merges with terrific guttural vocals and kick-ass energy. Every song aims for distinctiveness and sounds passionate in the best Finnish style. Recommended. (SS)
(Bad Vugum, Box 29, 90501 Oulu, FINLAND)

RA-BEES! - "Brake the Complex/Kids of Warning" flexi

A two-song, one-sided red-flexi with a couple of 77ish tunes. One is so-so, and one really rocks, has great hooks and lots of spirit. (TY)
(No address, JAPAN)

RIPCORD - "Harvest Hardcore" EP

DRI-like thrash, though one can also make out a UK political HC sound as well as lyrical bent. Good combo. (TY)
($4 to S. Ballam, 61 Moorland Rd., Weston-Super- Mare, Avon B523 4HS, ENGLAND)

RUBELLA BALLET - "Birthday Box" 2LP box

Three new studio tracks and then the rest is a live recording celebrating (I think) their tenth anniversary as a band. Lots of SIOUXSIE-ish mood songs as well as a good sprinkling of classic punk tunes. Great vocals, as usual, a fun package. (TY)
(Ubiquitous Records, ENGLAND)

S.O.B./KAIDAN - "Noise Violence and Destroy" split LP

S.O.B. play their raging thrash and are joined live on stage by a couple of noise freaks and the results are interesting. Powerful, complex, and a more than worthwhile effort. (TY)
(Alchemy Records, JAPAN)

SEX BIDOCHANS - LP

A take-off on the PISTOLS' debut LP, both on the cover artwork and the songs. I think knowing French is mandatory to really appreciate this, as the lyrics are all twisted. Comes wrapped in a pair of undies. (TY)
(GMG, 145 Rue de Vaugirard, 75015 Paris, FRANCE)

SPACE JUNIORS - "Juniorville 20" 12"

Be it punk, thrash, or hard-driving rock'n'roll, these seven tracks move. Lots of punch from the rhythm section which gives a deep sound to their jumpin' beat. (TY)
(Junior Records, AUSTRALIA)

STRUMMERS - "Here's the..." LP

Well, there is an early CLASH influence here, though in general ths music here rocks harder, has a fuller and more modern pop-punk sound. Comes on pink vinyl along with a free flexi. (TY)
(Club the Stars, Kondo Bldg 302, 3-31-13 Osu Nakaku, Nagoya, JAPAN)

SUMPFPAPSTE - cassette

Pretty catchy pop punk with good lyrics, but they should let loose more often as they do on the opener, "Never", which totally bowls you over. (WG)
(Haese, Gustav-Werner Str. 21, 7410 Reutlingen 1, W. GERMANY)

V/A - "Kulturschock Attake Vol II" LP

A variety pack of thrash and classic punk, featuring many bands new to vinyl and a few vets. Includes PESTILENCE, CIRCLE OF SIG-TIU, CROWDS, INZEST, FOH, SILENT RITE, TALKING TO THE TOILET, CATHOLIC SPASMS and lots more. Sound quality varies as many cuts are off demos. (TY)
(Broken Rollbrett Records, Gru-Bickelherierstr. 54, 6555 Spaendlingen, W. GERMANY)

V/A - "S.O.S. Vol. 2" LP

This sounds lilke a UK sampler circa '79, featuring six bands that have punk roots but a pretty pop sound. Features GOMESS, STRUMMERS, UNION, NEWEST MODEL, and more. Iffy. (TY)
(S.O.S., JAPAN)

V/A - "The Choice is Mine" cassette

Seven up-and-coming Japanese HC hands like SPITFIRE, NAUSEA, and FUCK GEEZ. Most seem rough and raw, but with loads of energy. (WG)
($5 to Izumi Kubo, 35-3 Sannaicho, Sennyuji, Higashiyamaku, Kyoto 605, JAPAN)

V/A - "Enjoy Your Youth" LP

An all-thrash comp with MAD CONFLUX, SCUM BAG, VULGARITY KIDS, OIL SHOCK, BAD SMELLS, JELLY BEANS, FUK, CRUCK, DON DON, SIC, and more. Non-stop raging stuff here. (TY)
(AFR: Waterland, 2F Sanno Haitsu, 1-25 Ootaki-cho, Yokosuka-shi, Kanagawa-ken 238, JAPAN)

V/A - "God Save Us from the U.S.A." LP

A benefit LP for the Nicaragua Solidarity Campaign. Not only is this for a good cause, it's also a good platter. Ranting from TOCZEK and ATTILA, as well as a range of progressive thoughts and rocking tunes from CULTURE SHOCK, HERESY, INSTIGATORS, DAN, APOSTLES, NEUROTICS, ZOUNDS, and more. (TY)
(Happy Mike Records, Box 7a, Acorn Bookshop, 17 Chatham St., Reading RG1 7JF, ENGLAND)

V/A - "Gruesome Stains" LP

A varied comp with DAN, BAD BEACH, VISIONS OF CHANGE, DOCTOR & THE CRIPPENS, JOYCE MCKINNEY EXPERIENCE, and lots more. Comes with John Yates artwork and a free flexi country version of "Too Drunk To Fuck." (TY)
(Upright Records, 61-71 Collier St, London N1 9BE, ENGLAND)

V/A - "PIPYU/DISTORTED SAMURAI'S" split flexi

PIPYU have a powerful punk sound with a bit of a postpunk feel, while DS are way on the pop side of pop punk. An unlikely combo. (TY)
(Bleeding Heart Records, JAPAN)

V/A - "Raw Cuts, Vol. 6" LP

The neo-60s continue, this time featuring U.S. bands. Includes the DWARVES (who have since moved onto a thrash meets 60's meets G G ALLIN approach), THEE FORGIVEN, YARD TRAUMA, THE CATTLE, MARSUPIALS, TIME BEINGS, and more. (TY)
(Satellite Records, ENGLAND)

V/A - "Things are Dissolving Now" cassette

Thrash heaven, comrades! This one includes INHUMAN CONDITIONS, IMPULSE MANSLAUGHTER, NO FRAUD, ROVSVETT, and many more world HC acts, all blazing through an hour or total mayhem. (WG)
($5 to Holger Schmidt, Droste Mulshoff Str. 42, 4709 Bergkamen, W. GERMANY)

V/A - "Thrashold" LP

Thrashold fanzine did a good job with this international compilation LP, which contains standout tracks by RIM SHOUT, VERNON WALTERS, BLATANT YOBS, HATE CREW, and DEBIELE EENHEID -- as well as adequate songs by other outfits. Enjoyable tunage in a consistently thrashy vein; comes with booklet. (SS)
(Thrashold, PO Box 2089, 5600 CB Eindhoven, HOLLAND)

V/A - "Welcome to Euroshima" cassette

14 bands, 21 songs, includes bands like KINA, INFESIONE, VERNON WALTERS, and more. Good sound, comes with a booklet. Great job. (WG)
($5 to Bed Onde Sirkel, Aamodtalleen 13, 2008 Fjerdingby, NORWAY)

V/A - "The X-Mist Collection" LP

This LP contins all the tracks from the SPERMBIRDS/WALTER II split EP and the SKEEZICKS Charlie Brown EP as well as one or two live tracks from each band. Enjoyable. (TY)
(X-Mist, Linkeweg 14, 7270 Nagold 7, W. GERMANY)

WOUNDED KNEE - EP

Unrelenting modern hardcore. Six tunes, very powerful with no metal damage but plenty of structural and tempo changes. A cooker. (TY)
(Wounded Records c/o R. Sjogren, Profilvagen 7A, S-612 00 Pinspong, SWEDEN)

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is the monthly newsletter edited by Dave Marsh that has become the national connecting point for the battle against music censorship. We started the In Defense of Music petition (reprinted last year in *Maximum Rock & Roll*) and are now working with Music In Action on a new campaign that we'll take to the offices of the PMRC and FCC this fall.

Plus *RRC* scours the world for the records, videos, movies, and books that our music-hungry subscribers want to know about. Music fans read *RRC* because they love it, record company executives read *RRC* because they hate it. Why don't you join them? Send $21 for one year (12 issues) to *RRC*, Dept. MRR, Box 1073, Maywood NJ 07607. Sample copy: $3.

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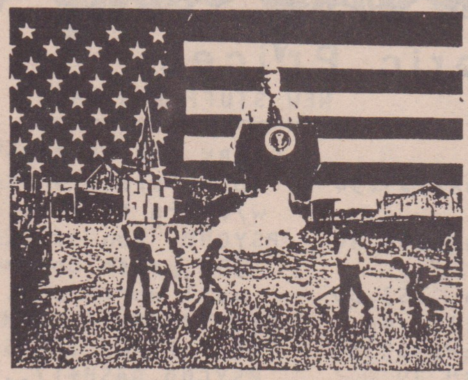

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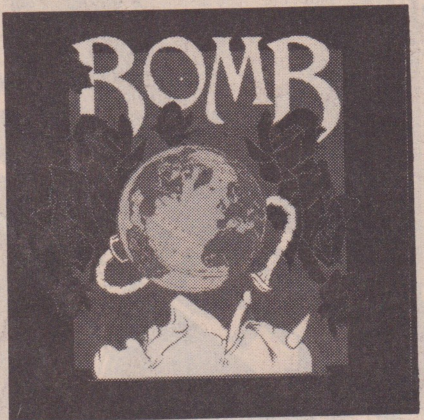

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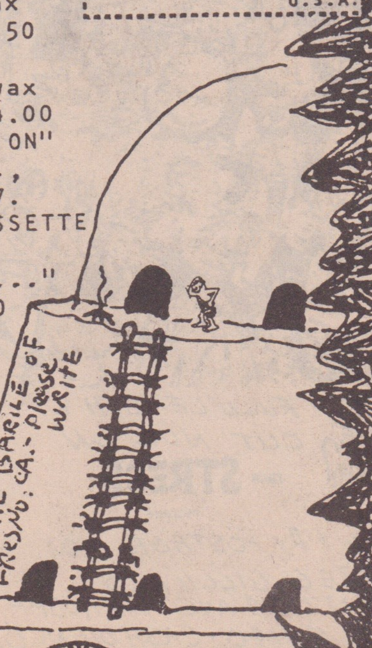

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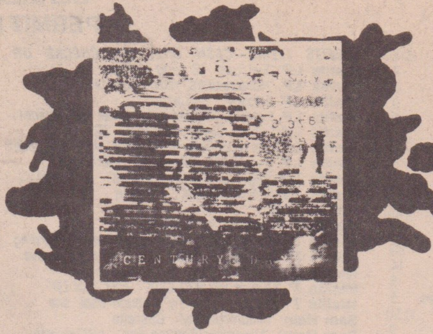

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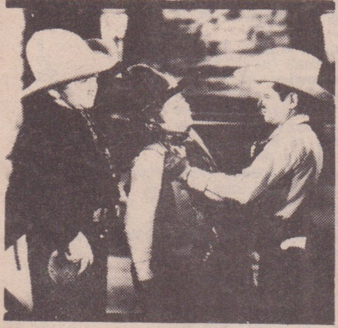

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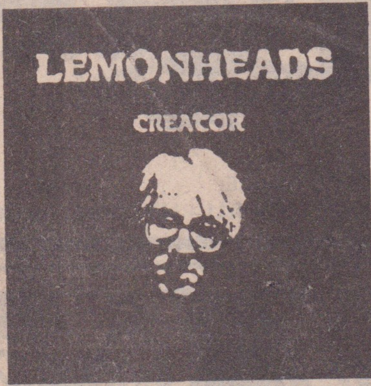
NEW FROM TAANG!

Bullet LaVolta **Taang! 22**

TAANG! for once cannot catagorize such a blazing inferno, a festering blister, a pulsating boil, a throbbing spasm, a musical monstrosity. . . Bullet LaVolta.



The Lemonheads LP **Taang! 23**

The Lemonheads kick out an incredibly dynamic follow up to "Hate Your Friends" featuring *Sunday, Die Right Now*, and a haunting version of Charles Manson's *Home*. Also available on cassette and CD.

Mission of Burma LP **Taang! 24**

12 unreleased tracks from Mission of Burma. Also available on compact disc & cassett

COMING SOON ON TAANG!

Taang! TV video comp, Taang 26 HARD ONS "Dickcheese" LP, Taang 27 JERRY'S KIDS "Satan's Toy" LP, Taang 28 SLAPSHOT "Step On It" LP, Taang 29 BULLET LA VOLTA LP, Taang 30 MOVING TARGETS "Brave Noise" LP

TAANG!
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Accident "Clockwork Legion" LP *Rare UK Oi*	$11.
GG Allin New LP	9.
Asta Kask "Medi Megan" *1st LP*	8.
Bad Brains "I Against I" LP/Cassette	9.
Bad Brains "I Against I" CD	18.
Big Black Boot 45 "Peel Sessions" *500 mde*	30.
Big Black "Il Duce" 45	3.
Big Black "He's a Whore" 45	3.
Big Black "Songs About Fucking" LP/Cass.	8.50
Big Black "The Hammer Party" LP/Cass	8.50
Big Black "Atonimizer" LP/Cass	8.50
Big Black "Racer X" LP/Cass	7.
Black Flag "7-11" LP *500 made*	20.
Boys From Nowhere "Beg" 45	14.
Bullet LaVolta Taang!22 *6 song EP/Cass(w/bonus)*	5.
Bullet LaVolta T-shirts 8. **Sweats** 15. **Posters**	5.
Buzzcocks "Another Music" LP *Import*	11.50
Celibate Rifles "Kiss Kiss"	9.
Celibate Rifles "Roman Beach"	9.
Channel 3 "Take My Chances" 45	6.
Big Stick "Crack Attack" EP	6.50
Circle Jerks "Group Sex" LP/Cass.	9.
Cockney Rejects "Unheard Projects" *Classic oi*	9.50
Conflict "Animal Lovers" 45	3.50
Conflict "Battle Continues" 45	3.50
Conflict "Ungovernable Force" LP	11.
Conflict "Increase the Pressure" LP	11.
Conflict "The Time to See Who's Who" LP	9.
Conflict 2LPs / Cass.	12.50
Elvis Costello "Pills & Soap" *Very Rare* 45	4.50
Corrosion of Conformity "Eye" LP	8.50
Corrosion of Conformity "Eye" LP *Red Wax—rare*	9.50
Cramps *Outtakes from smell of female*	20.
Damned 4 song 7 inch *1976* *(200 made)*	30.
Damned "We Love You/LA Woman" *very rare 7"*	25.
Dayglow Abortions LP/Cass. *(2 extra songs)*	8.50
DDT "Broken Toy" LP	8.50
Decry "Falling" *Rare*	12.
Deiter Meyer 45 *77 Swisspunk*	19.
Dehumanizers 45	3.
Detonators "E.B.S." *1st LP—rare*	9.50
Dinosaur LP/Cass. *SST*	9.50
Dinosaur LP/Cass *Homestead*	8.50
Dr. Know "Best Of"	9.
Dr. Know LP & 7 inch	9.
DYS 2nd LP *Ahead of its time!*	7.50
Freeze "Land of the Lost"	8.50
Freeze "Rabid Reaction"	8.50
Ganggreen "Another Wasted Night" LP/Cass. *(2xtra songs)*	5.
Ganggreen " Wasted Night" *German (12 songs)*	9.
Ganggreen " Wasted Night" *German (green wax)*	12.
Ganggreen CD " Wasted Night" *(14 songs)*	11.
Ganggreen "P.M.R.C." *on green, red, or clear wax*	9.
Ganggreen "P.M.R.C." *on gold wax (only 200)*	11.
Ganggreen "We'll Give It To You" *skateboard disk*	8.
Ganggreen T-Shirts *3 Styles* Available in L & XL Skater, Beer Logo or Wasted Night *(new version 3/88)*	8.
Ganggreen Sweatshirts *same styles as Ts*	15.
Godfathers "Hit by Hit" LP	8.
Gov't. Issue "Boycott Stabb" LP/Cass	7.
Gov't. Issue "Boycott Stabb" LP *Pink wax*	8.50
Gov't. Issue "Fun Just Never Ends" LP/Cass	7.50
Gov't. Issue "Fun Just Never Ends" LP *Yellow wax*	8.50
Gov't. Issue "Give Us Stabb" EP	6.50
Gov't. Issue "GI5" LP / Cass. *(w/2 extra songs)*	8.
Gov't. Issue "Joy Ride" LP *Blue wax*	9.
Gov't. Issue "Live" 45 *(500 made)*	6.
Gov't. Issue "Live" LP	7.50
Gov't. Issue "You" LP *Red or white wax*	9.50
Gov't. Issue Posters *Black & white*	4.
Hard Ons "White Folks Suck" 45	5.
Hard Ons "Surfin' on My Face" 45	5.
Heather Leather *All girl metal from Texas* 45	3.
Hickoids "Hard Corn" 45	3.
Hoodoo Gurus "Mars Needs Guitars" LP	6.50
Iggy & Sonic Youth "Wanna be your dog/Sister"	25.
Ill Repute "Omellette" LP	6.50
Ivy Green "Moon Raised" LP	10.
Jerry's Kids "Is This My World?" LP 9. T-shirt	8.
Kilslug "Answer The Call" LP	5.
Kilslug "Autopsy Performing" *2nd 45—very rare*	10.
Kilslug Pins *LP Cover*	1.
Last Stand Taang! 4 45 *Black*	5.
Last Stand Taang! 4 45 *Yellow*	6.
Last Stand 12 inch, 3 songs *Taang! 7*	2.
Last Stand "Approved Cuts" LP	8.50
Left First record *(w/Fuck it!)*	8.50
Lemonheads "Creator" LP/Cass	6.
Lemonheads CD "Creator"	11.
Lemonheads "Hate Your Friends" LP	6.
Lemonheads "Hate Your Friends" cass. *(20 songs)*	6.
Lemonheads CD "Hate Your Friends" *(20 songs)*	11.
Lemonheads T-Shirts "H.Y.F or Creator" *L & XL*	8.
Lemonheads Sweatshirt "H.Y.F or Creator"	15.
Lemonheads Posters *(H.Y.F or Creator) Limited*	5
Keith Levene's "Violent Opposition" EP	4
Meatmen "The Superbikes" LP/Cass	8.50
Meatmen "Rock & Roll Juggernaut" LP/Cass	8.50
Meatmen "We're the Meatmen & You Suck" LP/Cass	8.50
Mission of Burma 5 song EP Taang! 20	5.50
Mission of Burma 10 song cassette Taang! 20	6.
Mission of Burma T-Shirt (2 styles) 8 **Sweats**	15.
Mission of Burma Poster (2 styles)	5.
Mission of Burma "Forget Mission of Burma" 12 song LP/cassette Taang. 24	6.
Mission of Burma CD	13.
Moving Targets "Burning in Water" *New Version*	$6.
Moving Targets 7", 3 songs *Australia (only1000)*	4.50
Moving Targets T-Shirt $7 **Mvg.Tar.**'s stickers	.50
Morbid Outburst LP *Excellent H.C.*	8.

MISFITS ITEMS—CASH ONLY...NO CHECKS OR M.O.

Misfits LP "Evil Live" *12 song LP/Cass*	9
Misfits LP "Hatebreeders" *radio broadcast*	50
Misfits LP "Legacy" LP/Cass	9
Misfits LP "Live at Al's Bar" *coloredwax (500 made)*	60
Misfits LP Live in California '83/D.C. '82	50
Misfits LP Live at Hitsville NJ:81 *print. slv. (1000made)*	50
Misfits LP Live at the 930 in DC *(1000 made)*	50
Misfits LP "Night of the Living Dead" *24 songs*	60
Misfits "Earth A.D./Die Die" Cassette	9
Misfits CD	18
Misfits 7" "Beware" *same as 12"*	40
Misfits 7" "Cough Cool" *same cover, same recording*	40
Misfits 7" "Evil Is, Evil Does" *6 songs, color sleeve*	50
Misfits 7" "Fiends Forever" *6 song w/poster*	50
Misfits 7" "Live at the 930 Club" *part 2 of LP*	40
Misfits 7" "Return of the Fly" *w/cough cool, she*	50
Sam Hain "Initium/Unholy" Cassette	9
Sam Hain* "November Coming Fire" LP/Cassette	8.50
Nasty Facts "Drive My Car" 45	5
Naked Raygun "Throb Throb" LP/Cass	8
Naked Raygun "All Rise" LP/Cass	8.50
Naked Raygun 7 inch 45 '87	3.
Naked Remain "Heir of Pretension"	4.50
Necros "Tangled Up" 45	5
Necros* "Tangled Up" LP/Cass	9
Negative FX LP*18 songs* 5. **Pins** 1. **T-Shirts**	8.
No Direction "Teargas Justice" LP	8.50
N.O.T.A. 45 *Moscow*	3
Outpatients "Free Associattion" *10 years in the making*	8
Oysters "Mine Caroline" 45 *rd. grn. or blue wax (300 ea)*	3
Oysters "Green Eggs & Ham" LP	6
Oysters T-Shirt *Double sided*	5.
Pagans Live '87 LP *Amazing*	9
Pagans "Buried Alive" LP *Colored wax*	9
P.I.L. 1st LP	11
Prevaricators *1st 45—rare*	6
Prevaricators *French 45*	4
Proletariat "Soma Holiday" LP	9.
Pussy Galore "Right Now" LP/Cass	8.50
Radio Birdman "Burn My Eye" *1000 made*	30
Red Cross "Interview" Double LP	18
Siouxsie "Headcut/Running Town" *(200 made)*	20.
Skullhead *U.K. Oi '87*	12
Slam "Tragedies" 45	3.
Slam LP	7
Slapshot "Back on The Map" LP	6
Slapshot T-Shirts 8. **Sweatshirts**	15
Slapshot "Same Mistake" 45 *blk.vinyl* 3 *coloredwax*	5
Slapshot Poster	5.
Social Distortion "Mainline" 7 inch *extremely rare*	15.
Squirrel Bait "Kid Dynamite" 45	3
Squirrel Bait First Lp	8.
Squirrel Bait "Skag Heaven" LP/Cass	8.50
Squirrel Bait CD *contains both LPs*	18.
SSD "How We Rock" EP	7
Stupids "Peruvian Vacation" LP	8.
Subhumans "Death Was Too Kind" *rare 1st 12"*	20.
Suicidal Tendancies 1st LP	8.50
Taang! Sweatshirts *wicked stylish*	15.
Toy Love LP *excellent New Zealand*	11
Turbines "Last Dance Before Highway" LP	5.50
Unnatural Axe 45 "Hitler's Brain" Taang!16 *(100 copies)*	5.
U.S. Chaos "Eye For An Eye" 45	5
Venus & the Razor Blades "Finer Things/Big City" 45	3.
Volcano Suns "All Night Lotus" LP/Cass	8.50
Volcano Suns "Bright Orange Years" LP	8.50
Volcano Suns "Bumper Crop" LP	8.50
Volcano Suns "Bumper Crop" Cass. (w/1 extra song)	8.50
Volcano Suns 45	3.
White Flag *3 sided LP*	8.50
Wilmer X "Vild Live" *LP Great disk*	8.50
Viletones LP *Rare*	12.
Zero Boys LP *Blue Wax*	10.
Zynth Slakt LP *Swedish punk*	12.

COMPILATIONS

A Fist Full of Hits Comp. *All Taang comp. w/Boston's best.* DYS, Jerry's Kids, Burma, Levene, Oysters **Cassette**	6.
Bands That Could Be God *1983 Boston comp.:* Moving Targets, Outpatients, Deepwound, Volc. suns LP	8.
Bouncing Babies D.C. Comp Void, G.I., Black Market Baby, Reptilehouse LP	9.50
Chemical Imbalance 45 w/sleeve *(50 copies)* Big Black, Kil Slug, Moving Targets	9.
Fr5 D.C. Comp. /G.I., Scream LP	9.
Empty Skulls /C.O.C., Stranglehold LP	8.
Men Were Men Comp. Vandals, Nipdrivers, Rhino 39, T.O.D. LP	8.
RedSnerts Comp. w/Zero Boys, Jetsons, Gizmos	7.50
This is Boston, Not L.A. Ganggreen, Jerry's Kids	9.
Thrasher Comp.'s #s 1, 2, and 3 *#s 1 & 2 available on LP. #1 available on cassette only*	7
Wailing Ultimate Naked Raygun, Big Black, Dinosaur. LP/Cass $8. CD	$12.

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Canada $3. for 1st item, $1. for each additional item
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